

# INTERNATIONAL STUDIO

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"MADONNA and CHILD"  
by  
Francesco Ubertini (called Il Bacchiacca)

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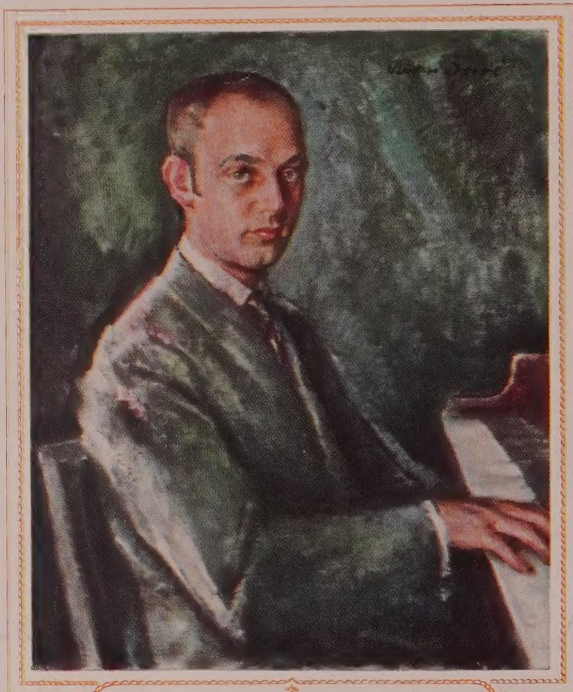
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## CONTENTS THIS NUMBER

MADONNA AND CHILD . . . . .	By FRANCESCO UBERTINI	PAGE
Color plate—Cover. Courtesy of Ebrich Galleries		
VIRGIN AND CHILD . . . . .		
Color plate—Frontispiece		
CHRISTMAS HUMOR IN GOTHIC ART . . . .	MR. AND MRS. G. GLEN GOULD	155
Five illustrations		
THE EXPOSITION IN PARIS . Part II . . .	HELEN APPLETON READ	160
Six illustrations		
FRICK ART REFERENCE LIBRARY . . . . .	BERNARD TEEVAN	166
Six illustrations		
GOLD FISH . . . . .	By LYDIA FIELD EMMETT	171
Color plate		
TENDENCIES IN MURAL DECORATION . . .	MARGARET BREUNING	173
Nine illustrations		
CHARLES A. PLATT: ARCHITECT, ETCHER, PAINTER . . . . .	JOAN ANDERSON	180
Seven illustrations		
THE NEW FENESTRATED ARCHITECTURE . .	JOHN W. HARRINGTON	186
Eight illustrations		
LEAD AND TIN IN ART . . . . .	ELIZABETH WHITE	193
Eleven illustrations		
TREND IN AMERICAN BOOK ILLUSTRATION	FRANK WEITENKAMPF	199
Five illustrations		
AMERICAN ART AND THE HOLIDAY SPIRIT	HAVEN PAGE	203
APPROACH TO CHRISTMAS . . . . .	By JAMES POLLARD	205
Color plate		
DR. WILLIAM POTTS DE WEES . . . . .	By JOHN NEAGLE	207
Portrait		
THE TAPESTRIES OF ELIHU YALE. . . . .	WILLIAM TAPPAN	208
Six illustrations		
THE SCULPTOR LOOKS AT LITERATURE . .	RICHARD ELMORE	215
Six illustrations		
HONORS AWARDED BY CARNEGIE INSTITUTE, 1925		221
Four illustrations		
HERE AND EVERYWHERE . . . . .		222
Five illustrations		
ART IN EVERYDAY LIFE . . . . .	LEONORA R. BAXTER	226
Seven illustrations		
A SHELF OF NEW ART BOOKS . . . . .		230

## TO CONTRIBUTORS

Articles are solicited by the editor on subjects that are interesting and significant in all branches of the fine and applied arts. No responsibility is assumed for the safe custody or return of manuscripts, but due care will be exercised

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*"VIRGIN AND CHILD," Walnut Gothic Statue*

*Courtesy of Arnold Seligmann Roy & Co.*



# INTERNATIONAL STUDIO

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## Christmas Humor in Gothic Art

THE VERY WORD Gothic brings to us, by that magic of the mind not to be denied, pictures of vaulted aisles—long darkling aisles in high cathedrals, jewel-like reds and golds and greens shifting slowly across the pavement from the rose window high over-head; a forest of columns—tall eternal tree trunks, unaging like sequoias; an atmosphere of incense; distant organ harmonies; sudden chimes of bells; a boy's voice soaring slowly in song—"Ave Maria;" full throated chanting—"Gloria in excelsis;" and—a prayer.

*Medieval sculptors and craftsmen wove gay humor into their representations of sacred and everyday scenes*

Mr. and Mrs. G. Glen Gould

Even so they celebrated the nativity in Gothic days when cathedrals were reaching slowly skyward, during that unparalleled era of masonic splendor. But cathedrals grew minutely, like deep sea corals, and artists were as apt to be called again and again from their churchly work to perfect some masterpiece for the glory of king or noble, royal palace or princely hall, as to deck the Holy Altar with new treasures of art.

In noble halls there was no churchly atmosphere to overawe the new found human element of joy in art that had burst its swaddling clothes

THE ADORATION OF THE MAGI, GOTHIC TAPESTRY  
Courtesy of the Metropolitan Museum of Art







GIOVANNI PISANO. Nativity. (*Museum of Pisa.*)

amid the northern nations and crept forth with twinkling eyes and merry pranks to frolic unbuked before its elders. It won approval, too, and whether in jest or naive earnest, we find in Gothic art much that brings a sympathetic and understanding smile. This stuff is human, knows a jest and says so; likes an outright joke, too, as well as you and I; is sane though whimsical and proves it.

In the Metropolitan Museum of Art in New York City, in one of its stately Gothic rooms, stands a little sculptured group in limestone, labeled: "The Nativity." It is true Gothic—15th century, and French. Glints of the real gold that gilded it still sparkle here and there, while color enough too remains to hint how fresh and gay it once appeared. It is as full of simple homely interest as an old Morality Play. The Virgin kneels in quiet repose, well satisfied with the course of events, but in curious detachment from the Christ Child, lying in the basket-like manger

overhead. Sheep bend above him, his right hand is raised in a funny attitude pushing back one nozzling animal which seems to be eating its food from the manger; one of the sheep is actually chewing the sheet or the hay. Adoring figures are grouped above on either side, one group curious and deeply interested in the scene, an old man rests his head on his hand; the other in dramatic emotional abandon. Joseph alone is both out and in the picture. He catches our eye and holds it captive like some minor actor in a part that on first performance unexpectedly overshadows and outplays the star. Sitting apart in monkly garb, he is utterly given over to the petty work in hand. He sits before the fire, detached from the scene, with a sort of explanatory attitude that says as simply as words: "I don't pretend to understand all of this. I'll just do what I can." So he sits there in an unconcerned way, holding up some bit of cloth, sheet or clothing to warm or dry, oblivious of aught else.





MOISSAC (XII Century). Detail from the western door.

The artist has made a good roaring fire, too, and painted the flames red so we shall recognize it for what it is—a comfortable fire such as they liked in his own Burgundy on winter nights in late December. And we conclude that he knew as little of all this wonder of the Christ Child as did St. Joseph, but accepted it as it was taught with unquestioning faith. He believed Emanuel had come, this unnamed sculptor in Burgundy, and it was in his heart to celebrate it as he understood it—a human event beyond his grasp, but one to make a man wonder, and say his prayers a little more ardently and a little earlier on Christmas morning.

Hanging above this sculptured group of "The Nativity" is a much larger portrayal of the Holy Family in a French tapestry of late 15th century work, about 1480. It pictures "The Adoration of the Magi," with much greater sophistication than the naive work of the sculptor but with the same human touch, unmistakably Gothic. Its beautiful background of deep rich blue is flecked with

tiny dashes of light and varied with lighter blue in colored effect. The delectable old rose colored robes of the magi, the soft lovely tans and browns of their shoes, the wonderful green of the negro's sleeves, combine to give an inimitable color effect. The typical 15th century Italian and French figured velvet design of which the negro's coat is made is a note of enrichment that unquestionably modernized the whole scene in the day of its making, as much as if he wore a mackintosh today.

The face of St. Joseph—a saint if there ever was one—is finely human, his light brown coat and old red wallet bring him delightfully into the picture from a color angle. But the brocaded elaboration of the Virgin's robe makes her figure outstanding in the lighter tones of tan and cream with light and dark blue.

The group is altogether as human as lovable: the Virgin is absorbed, mother-like, in the child; the kneeling magus is earnest and reverent as he offers his precious gift; one of the standing magi salutes with hand to crown; but the delight of the



whole conception is the African fellow—crown set jauntily on one side with a bow knot drapery and long pendant earrings. How characteristically he carries out his part with joyful assurance and entire concentration on his offering, as dramatic as it is amusing! Far from the impersonal classic of pious churchly conceptions of earlier days, this intimate home-like scene of the Gothic artist is as entertaining as it is natural. The negro is the magnet for the eye, notwithstanding Holy Mother and Babe. He is as typical of his race as we know it today as he evidently appeared more than four hundred years ago. Always at his best in dramatic exaggeration the negro rejoices in playing a *good* part and a *star* part. So this Gothic artist has pictured him—caricatured a bit, in a cake-walk step, but lovingly and with a whole hearted appreciation which he shares quite openly with us.

Notwithstanding all its ecclesiastical appropriateness there is apt to be a smile in Gothic art—a very natural smile, such as might have brightened the face of the Master in Galilee as his eyes fell on the “lilies of the field,” or on those “little ones” that his self-appointed guardians would not suffer to come unto him. Was not the word “re-joice” often on his lips!

What if heavy German hands turned to grotesque and even coarse humor this new-born Gothic thing of human mirth that had come as a little child to art’s great portal! The French touched it lightly and it became whim and charm. The English bade it welcome and it was at home and comfortable like a fireside guest twice welcome for entertainment both brought and shared.

It is a delightful winning thing, this glimpse of goodfellowship and fun, this sort of twinkle-eye stuff in Gothic art; but it needs an eye to see it, like deer in a darkening wood. It is hidden away in small ornamental details, especially in carved ornament which appears merely decorative until minutely examined. Then tiny faces peer out at you in grotesque and amusing attitudes; gnomes leer, animals surprise you, and creatures that never were on land or sea squirm in and out of its intricate ornamental details, reach a climax as final, or hide under the miserere seats of choir stalls.

Gothic art is Christian as all admit, but to be Christian is to be truly human, as the world is only just learning. The “man of sorrows, and acquainted with grief” is not so uppermost in Christian thought today as He who said: “These things have I spoken unto you that my joy might remain in you and that your joy might be full.” Angels, sometimes very funny looking angels, pro-

claim “glad tidings” in Gothic art, and everywhere we look, whether on manuscripts, enamels, paintings, tapestries, or even among the ornaments of great cathedrals, we find some joyful whimsical creature peering out to surprise us.

Lost in admiration of the nobility of this Christian Gothic art in some fine example, we find the fact slowly creeping into our consciousness that we are actually gazing at some detail of ornament quite as apt to be humorous as sober. It is a curious experience and one which we have doubtless all had with Gothic things. They are so perfectly conceived with a completeness of plan that overawes us by its very bigness, its profundity, the sincerity of its conviction, the loftiness of its aspiration; but when coming absorbedly under the spell of this beauty, solidity, and grace, we suddenly see as it were a playful gnome, thumb to nose, and hear him say: “It’s human too, and don’t forget it,” are we dropped from our ecstatic heights of rapture? Not at all. The thing is done too skillfully for that, even by the least of those old fellows over seas. They wouldn’t have done it if it could have produced that unhappy effect. They were masters. They understood. Instead of a sudden drop from the heights, their little human touches always bring a smile like the crumpled toes on a baby’s bared feet.

You may have sometime found yourself, painter-like, absorbed in a beautiful riot of growing things—trees, and bushes, flowers and grass, “drinking in” the beauty of the scene as poets say, when quietly without really knowing just when you actually became aware that you were looking at him, you saw a cardinal—that superb bit of nature’s royal red magnificence—not five feet away from you among the leaves of the bushes, saying as plainly as he could with his little beady eyes: “The joke’s on you.” And so it is in Gothic art. Its surprises are as inevitable as nature’s and as welcome. Does it shock you that the architect is carved, real as life, on one of the highest pinnacles of a Vanderbilt house on Fifth Avenue? He seems perfectly at home there when your eye finally picks him out, so high aloft.

Designers give many studious hours to learning all there is to know of Gothic ornament—those typical leaf forms they call crockets, to trefoils, quatrefoils, stem work, flowers, and fruit, but more than mere serious study is needed to get the Gothic trick with birds and beasts and human faces. Not until the true humanness of Things Gothic has sunk deep into the heart and occupied it, will anyone either interpret or enjoy this delightful element without which Gothic art would cease to be Gothic.





NATIVITY: FIFTEENTH CENTURY GOTHIC  
*Courtesy of the Metropolitan Museum of Art*

The real spirit of a style never dies. We see this Gothic spirit of the love of fun glancing down from us from the beretted and smocked figure atop of the Vanderbilt chateau on Fifth Avenue. We see it, when it is pointed out to us, in the combination of the dollar mark and the orange blossoms in the ornamental border of the so-called "bride's door" in St. Thomas' Church on the same thoroughfare. In the Renaissance there are occasional traces of it in spite of the fact that the Renaissance was too magnificent in its general tone to concern itself with anything so lowly as pure fun and the life and manners of the poor.

Such a group, both human and humorous, as we illustrate here from the western portal of the twelfth century church at Moissac, is inconceivable as coming from an artist of the Renaissance, whether painter or sculptor. Giovanni Pisano was

a true figure of the atmosphere and influence of the Renaissance yet he did not fail to see, when he set about designing and carving his representation of the Nativity, that it was above all else a very human and lowly scene and he inevitably sought in the Gothic for not a few of the details of his composition.

His Virgin Mother is essentially of his time in the grace of her pose and draperies yet the expression on her face is truly Gothic in its sweet and tender humanness. His St. Joseph preserves that curious detached place in the whole scheme that we have alluded to before. This curious tradition is one inseparable from representations of the Nativity from the earliest times of Christian Art, Pisano evidently preferring to go behind even the Gothic era for this detail as suiting more the intellectual spirit of his day.

COMIC FIGURES ON FRENCH GOTHIC BEAM  
*Courtesy of the Metropolitan Museum of Art*





# The Exposition in Paris: Part II

IT IS AN aesthetic truism that everything arising from a given period has a family resemblance. The things we make because we need them and the things we make because they satisfy our sense of beauty, all are expression of the times we live in. The history of decoration tells us that architecture and furniture making have been especially closely related. If furniture, because it must wait for its architectural backgrounds, is a later development. We know that Adam turned cabinet-maker in order to have furniture in harmony with the classical backgrounds he designed, and that gothic furniture was merely in smaller form the motives of the gothic edifice. So the furniture of the modern movement reflects the principles demonstrated in the modern architecture: simplicity of outline, no ornament, the interest depending upon the quality of the material, intricate marquetry or painted design.

The exotic and the ultra are perhaps overstressed in the furniture and displays of interior decoration. It must be remembered, however, that this is an exposition and a French one at that, and that it is only natural for the Frenchman with his love of display to dress up and upholster his ideas. Also the dictum to "be different and modern" brought with it the inevitable corollary of the freakish and the faddish. This is especially so in the case of the manufacturers, who without a spark of real creative genius have nevertheless gone about designing chairs and tables in what they believed to be the modern spirit. It has been carried to an absurd degree as, for example, sharkskin furniture, macabre bedroom schemes in violet blacks and blueish purples, jade and jeweled salons de

*Decorative arts displayed illustrate resemblance of new period architecture and its furniture*

Helen Appleton Read

bain, furniture representing negro sculpture, monkeyskin bedspreads and glass walls. The American manufacturer looking for something modern French to incorporate in his new line can hardly be blamed if he does not feel right in recommending to the little bride, bent on furnishing her apartment in the newest thing, backgrounds which would awaken dreams of Baudelaire or Guy De Maupassant. And the traditionalist, who with George Moore believes that old furniture is the only possible sort for sensitive

people to live with, and the hide bound exponent of twin beds, sleeping porches and steel office furniture are equally doubtful about the Exposition's practical or aesthetic value.

But to the man with an open mind, to whom any serious expression demands serious consideration, to whom any new expression in the arts is an adventure in aesthetic appreciation, the new decor stirs the imagination and offers sound principles of decoration. He looks beyond the pomp and panoply of display, the exotic, the macabre and the bizarre



SILVER GRILLE IN EDGAR BRANDT SECTION

with which even the greatest of the designers loves to dress up his work, for the fundamental note, the unifying principle, and finds it sound and sane. Moreover, it is only in the works of the artist designers that we must look for this note. Men such as Sue et Mare, Rulman, Jallot, Brandt, Janin, are some of those whose art will carry on the tradition of the new decor. It is they who will kindle the imagination of the craftsmen who follow and so crystalize a style, just as Adam and Buhle pointed the way for the countless copyists who adapted their designs.

Economically the new designs are of value for





THE ITALIAN COURT

the same reasons that the architecture is. The pruning of all carving should delight the housewife and frequently one piece is made to serve the purpose of two. Armoires are also bookcases and cabinets, beds have nightstands built into the headboards, thus saving much space in the small apartments which modern conditions allot us. The architecture is made to fit the furniture and vice versa. Bookcase and vitrines are niches in the walls, beds are placed in niced spaces with usually a background of a color different from the rest of the room. It is significant in accounting for the close affinity which exists between the architecture and the interior decoration that many of the foremost designers are Beaux Art graduates. A table, a bed, an interior are as carefully built up as a building.

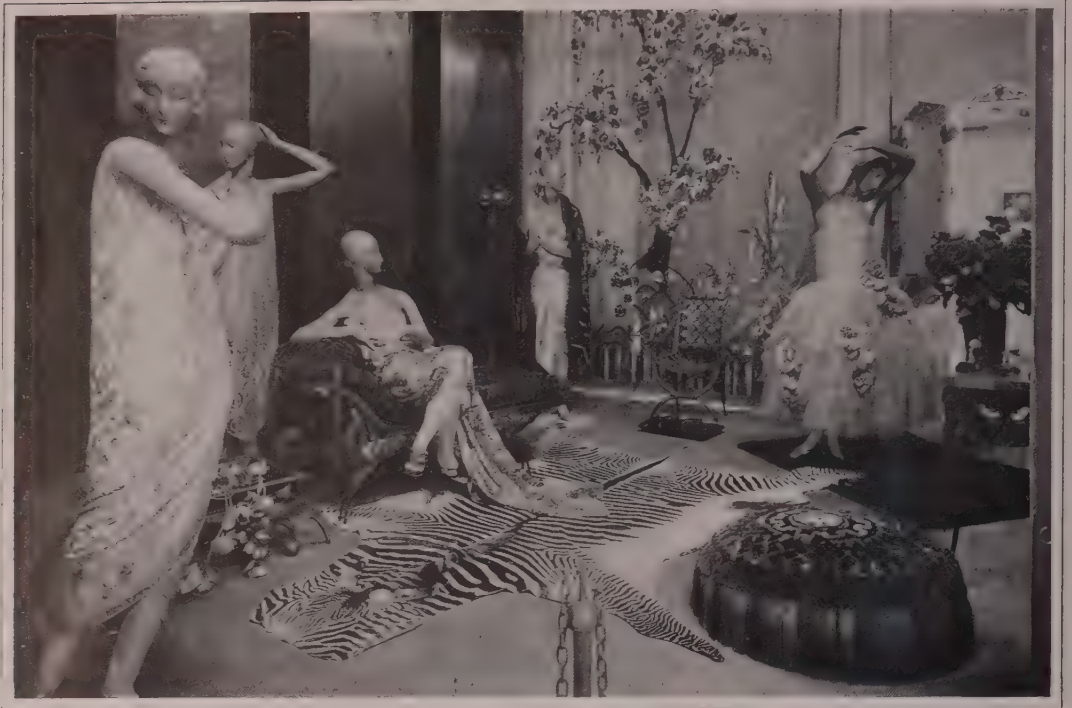
The bed is the article of furniture upon which the French designer of furniture has lavished the greatest amount of ingenuity and taste. They are for the most part simple, low couches, with solid head and footboards, often no footboards at all. They are flat on the ground, no chance for dust to collect. They may be said to be an interpretation

of the original concept of the ancient and honorable article of furniture. Color is introduced through the bedspread, the colored background or painted designs on the woodwork. This same simplicity of design maintains throughout the furniture of the modern movement. Those of us who have slept amid the tortured designs of brass beds, who have lived with jig saw designs in chairs and tables will welcome this simplicity.

Silverware and china are simple in design, the silver services are frequently octagonal and introduce color in the form of coral, jade or lapis handles and knobs. Glass has again been made a thing of beauty in the hands of such artists as Lalique and Marinot of France and the Orefors glass of Sweden.

This universal tendency towards simplicity of outline should be of the greatest interest to the American designer if he will recognize that this is the fundamental note. All design in this country is governed by the factor of whether or not it can be reproduced in mass production. It costs no more to get out a good design than it does a bad one, and the fact that the best designs of the new





COSTUMED WOODEN MANNIQUINS IN THE PAVILLON DE ELÉGANCE

decor are the simplest to the point of being geometric makes them so much the more easy to put upon the market.

Jewelry, the display of which is one of the most gorgeous and artistically arranged sections in the Exposition, shows the spirit of the new *decor*. It has departed from its conventional and intricate settings to a large extent although there is nothing of the arts and crafts style about it. The most interesting of the pieces are those in which mass and color are emphasized. This is most easily attained in the semi-precious stones, the quartzes, pink and yellow topazes and aquamarines—because of their comparative inexpensiveness and the fact that they are more often found in larger pieces.

The *mode* is treated in the Exposition des Art Decoratif with all the seriousness which befits any display of creative genius. France looks upon her great dressmakers, as artists in the true sense of the word. The largest section of the Grand Palais, where are shown industries de lux of foreign countries and France, is given over to a display of the *mode*. A hundred or more of the foremost Parisian dressmakers show their newest designs. The majority of them are shown on the famous Siegel mannequins, which despite their stylistic aloofness so perfectly give the note of the smart Parisian.

The art of the mannequin is something which

has only recently been developed. Before the Siegel mannequin came into being, the sugar-plum wax figure with her rouged cheeks and insufferable smirk held sway. These however were considered to be in such bad taste by the leading houses that it was considered preferable to show a gown on a headless dummy, rather than submit it to the eclipsing vulgarity of one of these travesties of "*les elegantes*." The Siegel mannequin epitomizes sophisticated inundancy, without ever descending to Eden Musee life likeness. They are developed in gold, silver, terracotta, ivory, grey, even black. Always they are chosen with an eye as to which will best set off the gown they are to show.

An important factor in producing a decorative art of the first order such as is shown in the Exposition is the fact that many of France's foremost painters and sculptors are also designers and have had a hand in designing and assembling the exhibits. The gulf between the decorative arts and the applied arts does exist over there as it does with us. Witness the fact that Bourdelle designs door-knobs and knockers and ornaments for gates as do also Despiau and Bennard. Artists such as Picasso, Picabia, Leger, Marie Laurencin, and Raoul Duffy design theatrical sets, textiles, furniture, decorations and schemes of interior decoration.

The art of the *ensemblier* is something that has





DINING ROOM DESIGNED BY SUE AND MAR

been developed exclusively in France. The *ensemblier* is not the interior decorator, but an artist or designer who designs a room or an interior with material that he commands or else designs the textiles or furniture to suit his scheme. "The Apartment of an Ambassador," a problem given to the Artist Decorators of France, and shown under the patronage of the Ministir des Beaux Arts is an example of the art of the *ensemblier*. This apartment represents the best selected examples of the modern movement if occasionally one doubts the taste of the *ensemblier*. The *Pavillon de Elegance* where are shown the *chef d'ouevres* of the foremost Parisian dressmakers, the art of the greatest jeweler, Cartier, and distinguished examples of the art of the textile maker and designer of furniture—and the Pavilion Ruhlman called "the House of Rich Collector," are the other outstanding examples of the art of the *ensemblier*.

If the hostile minded believe that the new *decor* is a passing fad sponsored by a few faddists and soon to pass into the limbo of all human expression which depends merely upon extravagance and difference for its appeal, he would do well to visit the sections where are shown the work turned out by the art and trade schools of France or talk with a group of Beaux Art students who

develop their projects in the new spirit, or visit the department store Pavilions, each of which has a display of interior decoration done by their own staff who furnish schemes in the new manner at reasonable prices. One and all are imbued with the new *decor*. The younger generation, since one must still speak of the movement in terms of youth despite its thirty years, is no longer knocking at the door. It is inside. The generation to come will look upon this movement as being as much a part of the fabric of civilization as they do any of the other great periods of style.

Professor Charles Richards, president of the American Commission sent abroad to report upon the Exposition, made the following statement in an article published in The Paris Herald. "In the older periods, one of the essential factors that produced the high standard of the different styles, was the fact that many individuals were working along the lines of a common motive. The wide spread dissemination of instruction in the French schools will insure something of this condition in the future inasmuch as the next decade and those that follow will witness the cumulative effect of many minds each working to improve and beautify the things that have gone before."

Professor Richards is planning to bring back with him some of the outstanding examples of





ELECTROLIER IN THE HOUSE OF A RICH COLLECTOR

the modern *decor*, which will be shown at the Metropolitan, the Boston, and Detroit museums and the Chicago Art Institute. Mr. Breck, curator of decorative arts at the Metropolitan museum, has been at the Exposition and has purchased a few fine pieces, which at the termination of the Exposition will be installed in the galleries devoted to modern decorative arts.

The statement is frequently made that the Exposition was merely an excuse for France to grab a monopoly in the luxury industries. Which after all is neither here nor there. If struggling

under a burden of debt, vitiated by the four-years' war, she can come back with sufficient energy to arrange an exposition to the decorative arts of such magnitude and of such a high standard, and so give her artists encouragement, she deserves to have the monopoly. The Exposition is a monument to France's unquenchable vitality in the arts. Kings and courts can no longer stand patron to the arts, it is therefore all the more inspiring when a Republic stands back of its artists.

As all the world knows the United States was not an exhibitor, not for the reason as many



indignantly thought because we were not invited or not because as Ambassador Herrick facetiously said at a dinner given to the American Delegates, because we had no decorative art worthy to be seen in the company of French production, but because we procrastinated, did not get together and appoint committees, get appropriations from Congress in order to build a pavilion and collect the material to go in it. To make amends for what can only be called a national blunder sixty delegates representing the luxury industries of the United States and, known as the Hoover Commission, visited the Exposition. The Commission did much to allay the bad feeling which existed in France as a result of our not participating in this great international event. The French government entertained the commission with two weeks of banquets, receptions and official attentions.

The delegates have made a study of the Exposition as regards its relation to American industry and their opinions have been published from time to time in the American papers. The official report is, however, being prepared by Professor Richards.

From the point of view of the writer of this article, the value of the Exposition lies not in copying or adapting individual exhibits—certainly not in imposing French ideals upon American ways of living, granting that these exhibits are stimulating and from them germinate ideas. The vital message to the American designer is in helping to rid him of his inhibitions, and to stimulate the timid creative spirit which persists in this country in the domain of the decorative arts. The Exposition proves that the designer can dare to be himself, that he need not always remain a copyist, and that forms created in harmony with his time and the peculiar needs and ideals of his own people can be as aesthetically sound as those



TABLE DESIGNED BY EDGAR BRANDT

of any other people, past or present. It is proof of the enormous interest created by this exposition that many of the objects shown there are to be brought to the United States this winter and made the occasion of special exhibitions in such of our art museums as the Metropolitan and that in Newark, New Jersey. Thus our students of the arts of design in particular will have an opportunity to see at first hand some of the manifestations of this new decorative spirit in the arts.





FRICK ART REFERENCE LIBRARY

# Frick Art Reference Library

**I**N SPITE OF the enormous literature devoted to the fine arts, in spite of the modern method of scholarly examination and exposition of the arts of the past, the study of this branch of man's activities is still laborious and often baffling. Amateur or scholar meets with many impediments in tracing even the complete work of an artist of his own time and his own country, checks that would appear incredible to the layman who has never gone through this experience. Since such obstacles are constantly met with in connection

*First institution of its kind in United States has simplified research into pictorial art history*

BERNARD TEEVAN

with living artists and those of the very recent past it is an inevitable consequence that the farther back in point of time the amateur or scholar goes in his researches in art the greater the difficulties he meets with in obtaining the facts he desires.

Art scholarship in our country has been making progress, and in some cases very marked progress, under handicaps so discouragingly weighty as to speak well for the fortitude and application of those engaged in it. In the past benefactions were





THE READING ROOM

seldom thought of in connection with art scholarship specifically although much has been given to art in the popular sense of that term. Nothing could so happily and completely illustrate a more intelligent and helpful side of the struggle toward this order of scholarship in the United States than the foundation and maintenance of the Frick Art Reference Library by Miss Helen C. Frick as an adjunct to the Henry Clay Frick Collection in New York city. In making his bequest of his Fifth Avenue residence and its distinguished art works to the American people Mr. Frick defined his gift as "an institution which shall be permanent in character and which shall encourage and develop the study of the fine arts." It was in this spirit that Miss Frick designed and carried out the plan for the Frick Art Reference Library which, based on the model afforded by the similar institution originated and supported by Sir Robert Witt in London, is practically a physical as well as educational addition to the Frick mansion and its collections.

Outwardly the library consists of a building of grey stone of classical suggestion in its architec-

tural design. Within the convenient approach from East Seventy-first Street the walls enclose a reading-room of proportions so perfect as to create an immediate detachment from the workaday world, so well lighted and comfortably equipped with study-tables and chairs as to wholly complete this feeling and put the student into the desired atmosphere of aloofness and ease without which study is all the more difficult to accomplish. Its one decoration is a portrait of Henry Clay Frick.

This reading room is the center to which is supplied, in the person of the student, all the resources of the library—photographs, books, sales catalogues, periodical literature. A librarian and a staff of twenty assistants minister to his wants. From all over Europe and the United States photographs and other art reference material are pouring in to further aid him and his colleagues of the present and of the future. And the celerity with which the resources of the library are placed at his disposal is decidedly breath-taking after the somewhat leisurely methods of departments of art reference in our museums and public libraries.





LIBRARY STAFF REST ROOM

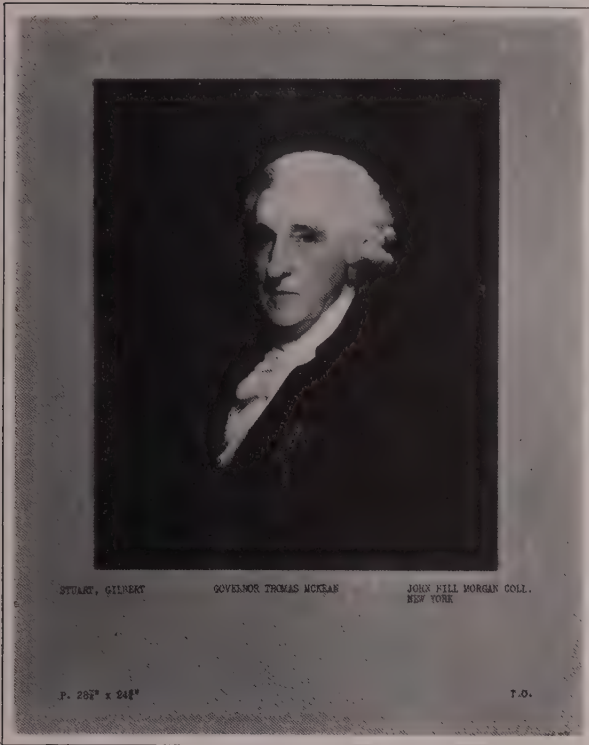
The purpose of the library is to file a photographic reproduction of every painting and drawing of ancient and modern times in Europe and the United States to aid all students of art, whether professional or amateur, in scholarly study. It does not include sculpture at the present time, nor any form of engraving in its scope. And although it was originally intended to include reproductions only of paintings and drawings from the thirteenth to the middle of the nineteenth century these limitations have been expanded to include manuscript illustrations from as early as the sixth century, while the finis mark put at 1850 has been erased and contemporary American and European paintings are included in the photographic files. By midsummer of this year the library photograph files held 65,000 reproductions and the books numbered 15,000 volumes including art works, art sales catalogues (earliest of which is from the year 1727), and art magazines, the indexing of these being another of the library's resources for the student. The library does not lend photographs nor does it reproduce them for outside use.

The photographic reproductions are obtained from everywhere. The Library has agents throughout Europe and at home commissioned to acquire these. Art books, monographs, sales catalogues are cut up for their reproductions. Three copies

of each of these are obtained, one for the book shelves, the other two to be cut up for their illustrations, which are usually back to back. Special expeditions have been conducted under Miss Frick's personal charge in the Southern Atlantic states in search of paintings in private homes. In the course of one such expedition the late Lawrence Park of Groton, Massachusetts, and biographer of Gilbert Stuart, examined seven hundred and fifty paintings, each one of which was measured and described. With their owner's permission most of such pictures are photographed, the library having 7,500 negatives in its stackroom and is adding to this number at the rate of about 1,500 annually. It also buys negatives when available. So rapidly and in such quantities is all this material coming to the library that when this article was written this mid-year more than half of it had not been indexed.

To save the student time and many journeyings is another purpose of the library, almost the primary one in fact. What economies in these respects result from its work thus far only the scholar will grasp at first or the amateur who has dug out laboriously from various sources and places the information he has sought. For the sake of illustrating how the library "works" let me imagine a student with the simplest possible problem in research, wanting to find out every





FRONT OF REFERENCE CARD (THE PICTURE YOU LOOK AT)

fact he can about a certain picture of which he knows the title and the name of the artist who painted or drew it. After finding the proper reference in the index-cards in the reading room, assuming a reproduction of the work was in the library, he would be handed a gray manilla card, thirteen and a half by ten inches in size, on the front of which would be pasted a reproduction of the work. With this would be the title of the picture, the name of the artist, where the original was, its dimensions and material; that is, whether an oil on panel or canvas, water-color or any other medium. On the back of the card he would find a store of information regarding the work, of extraordinary completeness as our reproduction of one of these cards shows and, if the work is a portrait, a biographical sketch of the original. If such a student wished to study the complete work of Sargent, for another example, he would find seven boxes of reproductions ready to his work.

Although the scholar, be he university professor, college undergraduate, or student making researches in one artist's

work, is the library's foremost concern it readily turns its resources to the aid of more popular inquiries or those of a commercial nature. I tested its files in an inquiry I was making regarding American representations of the Virgin and Child and felt as if I were witnessing a feat of magic at the celerity with which I was handed the material I asked for. Another typical instance of purpose and material sought for was that of a woman who wished to study laces in connection with the costumes of the first half of the nineteenth century. So comprehensive is the system of indexing and so plentiful the Library's resources that this applicant was readily furnished with reproductions of women's portraits of that time.

The scope of the Library as to numbers of photographs has no present limits. Some idea of what it may arrive at in the future may be gathered from the resources of its admirable model, the Sir Robert Witt art reference library in Portman Square, London, which in the twenty-five years of its existence has amassed 250,000 photographs. Our first American library founded on that of Sir Robert Witt is very

BACK OF REFERENCE CARD (THE INFORMATION YOU STUDY)

121-155

DATE: (a) c. 1802.

ENGRAVINGS: (a) David Edwin, 1808, stipple; J.B. Longacre, stipple; T.B. Welch, for "National Portrait Gallery of Distinguished Americans," 1889, v.4.

REPRODUCTIONS: Peter A. Juley, New York; Stephen G. Cleveland, New York; Catalogue, Exhibition of Early American Paintings, Brooklyn Museum, February 3 - March 12, 1917 (97).

EXHIBITIONS: (b) Exhibition of Early American Paintings, Brooklyn Museum, February 3 - March 12, 1917 (97) (Herbert Lee Pratt, New York).

COLLECTIONS: (a) Governor Thomas McKean, who bequeathed it to his son, Joseph Borden McKean, whose son, Commodore William McKean, inherited it in 1826; 'inherited from him in 1865 by his daughter, Mrs. Ross McKean Hotchkiss, who sold it in 1913 to Herbert Lee Pratt, New York; purchased from him in 1919 by John Hill Morgan, New York.

DESCRIPTIONS: (a) Thomas McKean was born in 1734 and died in 1817. His parents, William and Laetitia Pinney McKean, of New London, Pennsylvania, had immigrated from Ireland. He married, first, in 1762, Mary Borden of Borden-town; second, in 1774, Sarah Armitage of New Castle, Delaware. He was chief-justice of Pennsylvania from 1777 to 1779, governor of Pennsylvania from 1799 to 1806. He was a signer of the Declaration of Independence and president of the Constitutional Congress.

The subject's eyes are brown. He wears a white wig, tied with a large black quene bow, a black velvet coat, a white neckcloth and lace jabot and on the left breast, the decoration of the Order of the Cincinnati, a gold eagle with blue and white ribbon. In the background, are two stone columns. A crimson curtain hangs on the left.

The portrait is said to be the earliest painted by Stuart on wood roughened to simulate twilled canvas.

BIBLIOGRAPHY: Mason, "The Life and Works of Gilbert Stuart," 1879, p. 222.

NOTE: (c) A copy by James R. Landin belongs to the Historical Society of Pennsylvania, Philadelphia.

(a) Mr. John Hill Morgan, verbally, June 1925.  
(b) Catalogue, Exhibition of Early American Paintings, Brooklyn Museum, February 3 - March 12, 1917 (97).  
(c) Catalogue, Historical Society of Pennsylvania, Philadelphia, 1872, p. 43 (141).

11-11





THE LIBRARY STAFF AT WORK

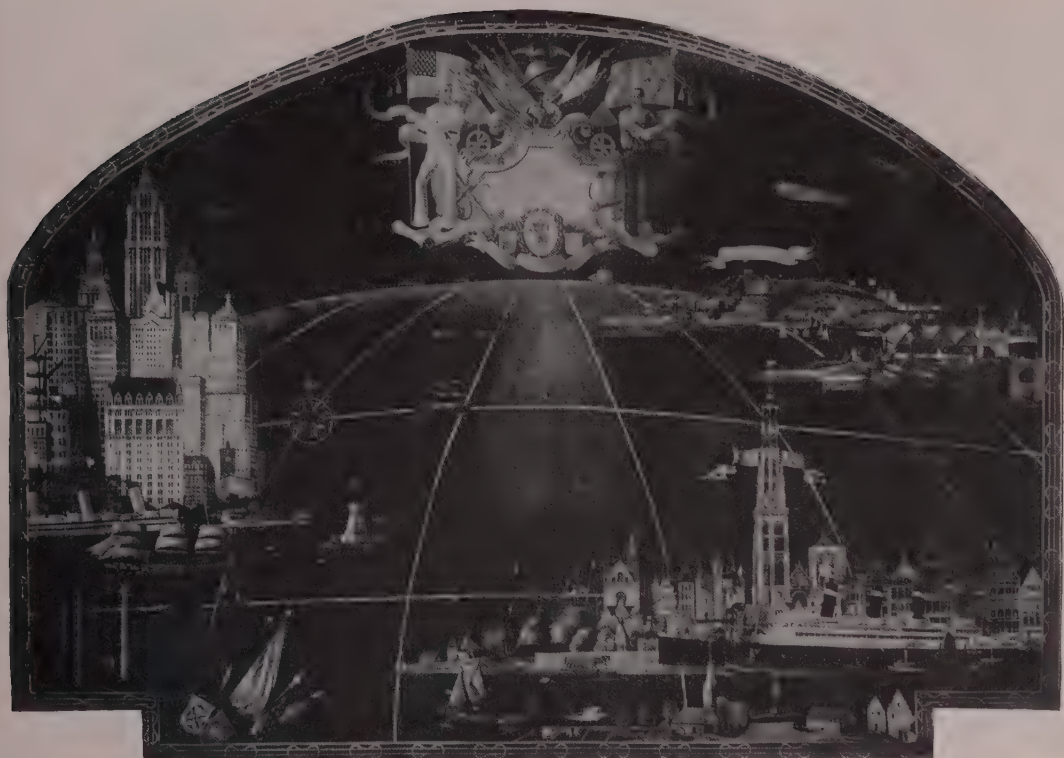
proud of its parent institution which has grown to be world famous. The Frick Art Reference Library has not only modelled its system of classification after that developed by Sir Robert and Lady Witt but also use the same type of filing cases. The Witt library has always been most helpful in conducting inquiries abroad for the Frick Library when such work can be done better and more expeditiously there. And its resources are always at the disposal of the American institution. Physically the only difference between the two institutions is that the London one is situated in the library of the Witt home where Sir Robert and Lady Witt work with their staff to maintain the library in its long famous efficient manner.

The executive and working sections of the Frick Library, on the reading room floor, include the photographic files stackroom, Miss Frick's own study and the office of the librarian. This is a room designed and carried out by Henry D. Sleeper of Gloucester, Mass., to reproduce the style of a Cape Cod dwelling interior in Colonial times. In the lower story are the bookstacks; and at one end of this floor is the rest-room for the staff, another interior by Mr. Sleeper created

around some windows bought out of an eighteenth century house at Marblehead and which creates an impression of easeful charm. A kitchen equipped with tableware from the Jugtown Pottery is a very practical and thoughtful addition to the comfort of the staff. The basement is devoted to storage space for unworked material and for library supplies.

Just as its exterior typifies one kind of ordered beauty of design so does the interior of the library represent the ordered beauty of service. System is carried to the last pitch of efficiency without it obtruding itself on students who make use of that system and profit by it. And that achievement is not the least of the institution's accomplishments. The Frick Art Reference Library has just passed its fifth birthday. Begun in November, 1920, it was formally dedicated on May 23, 1924, and opened to the public in the following month. Since it is the only agency of its kind in our country for adequate research solely in pictorial art, it not alone represents the spirit in which Henry Clay Frick founded his art collection but it also stands as an unique monument to the development of art scholarship in the United States.





"MAP FOR A STEAMSHIP OFFICE"

BY CLARA FARGO THOMAS

## Tendencies in Mural Decoration

GILBERT K. CHESTER-  
TON once said that he  
always longed when  
he was on a bed of conva-  
lescence for a pencil long  
enough to draw pictures on  
the ceiling. That delight-  
fully blank page of ceiling or wall has ever held a  
provocative suggestion of possible decoration from  
the time of the Dordogne caveman down to this of  
the interior decorator. Hangings of many kinds—  
Aubusson to batik—*papiers peints*, stamped  
leather, wood and metal carvings continue to have  
their innings for this purpose, but the veritable  
mural painting applied directly to the wall sur-  
face appears to be making great strides in popu-  
larity.

Religious murals follow, of course, one of the  
oldest art traditions in the world, that of adorning  
shrines or temples, while our contemporary use of  
mural painting in the decoration of palatial homes  
also sustains a hoary precedent. The fact that  
such wall painting was a difficult form of loot ac-

*Business buildings are now  
adorned with wall paintings,  
as well as public structures,  
hotels and private homes*

Margaret Breuning

counts for its presence in  
many old chateaux and pal-  
aces for us of a later day to  
marvel at. The preserva-  
tion of the Pompeian mu-  
rals reveals how marvelously  
such painting may be car-

ried out on small wall spaces. There may yet be  
unearthed in Pompeii the prospectus of some Ro-  
man decorator pointing out what can be done for  
the little home with frescoes.

It would not be difficult to make a really im-  
pressive listing of mural panels, mosaics, hangings  
and carvings that have been made for the walls of  
"private homes" (as the realtor so quaintly puts  
it), within even the short space of the past year.  
Music rooms, libraries and ballrooms have,  
naturally, been the favored spots for such embel-  
lishment because of their formal and rather im-  
personal character. But the mural has recognized  
no boundaries or limitations, for one hears of  
elaborately painted bathrooms with their walls  
depicting seagreen depths with waving sea weeds,





"CORRIDOR OF THE SULGRAVE HOTEL"

*Courtesy of Arden Studios*

BY J. ALDEN TWACHTMAN

corals and an occasional mermaid. The employment of murals to adorn public buildings has also been a favored form of procedure. Whether we are a law respecting people or not, we have made many splendid gestures to law in the ornamentation of its courts. When it comes to state houses or capitols, the list is too long to enumerate, for many important examples of both architecture and mural decoration could be found in this division and their number is steadily increasing.

Since mural work has so long occupied an important position in American art, there is nothing surprising in its expansion, but there are certain features in its development that show its continued vitality and its power to adapt itself to new conditions. These modern tendencies might

be roughly summarized as the new uses to which such decoration is applied, the more pronounced emphasis on the purely decorative aspect of the work and the range of subjects from which it is drawn.

When the Boston Public Library was ornamented with murals by Puvis de Chavannes, Edwin Abbey and John Singer Sargent, it was practically the first instance of a building of this character being so elaborately decorated. While the panels by Puvis de Chavannes could not, unfortunately, be studied for the site, so that they are at certain disadvantages both as to lighting and architectural relation, they attain a classic serenity and a decorative dignity in their figures that make them a joy to behold. The Abbey



"LIEF ERICSSON'S SHIP" (CUNARD BUILDING)

© 1921, Twenty-five Broadway Corp.

BY EZRA WINTER

panels are properly pictorial rather than mural compositions, and the Sargent frieze of the prophets not even pictorial in that it is held together rather by suggested ideas than linear or space relations. Yet along with his big murals of religious motivation with their huge Assyrian and Byzantine figures, all these decorations make an impressive contribution to the enhancement of the building. The Library of Congress was the next big library to go in for decoration on a lavish scale. The extreme ardor of the undertaking resulted in an ornateness that to a large degree defeated its own end. For in spite of the high degree of excellence of individual work, the profusion of

detail and the lack of unified arrangement produces a confusing and sometimes a garish impression.

But while the decoration of libraries, state houses, churches, law courts and imposing mansions continues, there is another angle to the mural work, for it is no longer limited to grandiose conceptions, but is used wherever the architectural structure and color harmony permit. Hence we have banks, office buildings, show rooms, industrial plants, theatres, restaurants, schools, and railway stations rejoicing in murals. Railway stations, to be sure, for if anyone has chanced to look upward at the dome of the main concourse of





"POURING A MOULD" (KOHLER CO. BUILDING)

BY ARTHUR COVEY

the Grand Central Terminal, he will not soon forget the sensation of vastness induced by the expanse of over-arching sky in the blue map of the heavens with its constellations of the zodiac, painted by Charles Basing. In the Pennsylvania Station Jules Guerin's topographical maps in their pale, clear color and flatness do not break the sweep of the lines of this tremendous building, but they do lend a note of warmth and effect a break in the monotony of wall space that is most grateful.

The Woolworth Building is one of the vaunted wonders of our modern city. Yet how many visitors realize its mural decoration, or pause to look at the vaulted ceiling in gold and color, the richness of its detail of jewel-like mosaic work or the fine effect of the two lunettes of Paul Jenewein holding their own against all this splendor. The Cunard Building is an example of the dignity and beauty that a colossal office building may attain when both its noble structural proportions and its scheme of decoration unite in a single harmonious conception. The Great Hall of this building is roofed by octagon and arched ceilings superbly decorated by Ezra Winter in rich color and marvelously effective design.

The pendentives celebrate discovery and exploration—as is fitting in the offices of a company whose domain is on the seven seas. Here is the

Norse Leif Ericsson's proud, frail craft, the ships of Columbus and the Cabots and the "Golden Hind" of Sir Francis Drake. In addition to the breath of romance and the thrill of heroic adventure one feels in regarding these scenes, there is the marvel of their composition in their curving outlines, where each swelling sail, each crested wave, flying pennant, leaping porpoise or looming cloud are not alone brilliant pictorial details but also scientifically planned accents of balance and rhythm. Further effectiveness is gained in the decoration of this great hall by the maps or sea-charts of Barry Faulkner, which lend further color to the walls. They also stimulate the imagination in their suggestion of the paths of commerce across trackless waters from one land to another interweaving the mapping of these highways of the deep with a wealth of the poetic symbolism of ancient sea myths.

Office buildings are not alone in their endeavor to harmonize architecture and decoration in one impressive scheme. The recently constructed Martin Beck Theatre illustrates this conception of unity particularly well. Theatres are seldom lacking in decoration, but only too often their painted lunettes and panels have to struggle against a great deal of wedding cake molding reeking in gilding and strong color, or the murals are placed so badly that few people appreciate the



"MUSIC AND THE DANCE" (ALAMAC HOTEL)

BY WINOLD REISS

beauty and effectiveness of their design or color.

The Martin Beck Theatre is built in Byzantine style and the interior structure and decorations also conform to Byzantine architecture and ornament. The proscenium, to which the lines of the balcony converge, is treated as a frame for the stage and has no ornament besides its moldings of incised stone, but Albert Herter's magnificent curtain supplies the glow of color needed to give warmth to the stone surfaces. This curtain is in two parts and is painted in luminous old-gold, blue-green, orange, red (the Tyrian purple of Oriental splendor), and pearly grays to represent the figures of Byzantine emperors in a brave array of jewels and rich robes. Below are medallions set with colored stones. The ceiling by Mr. Herter is like a gigantic canopy ostensibly suspended by heavy silk cords from the outer cornices, the space above resembling the dark night sky. This canopy is emblazoned with heraldic devices and Byzantine ornaments in blue-green and yellow. The three foyer domes are similarly treated. In a circle around the center grille are figures in mosaic on a gold background representing legendary incidents in the romantic history of Byzantium.

Another delightful example of originality in decoration is to be found in the Theatre Guild's handsome new theatre. Eight panels designed and executed by Victor White celebrate the worthy achievements of the Guild rather than those of a much-borrowed mythology. For instead of portraying nude figures of muses and

nymphs reposing undoubted avoirdupois on filmy clouds that could never support their weight, or figures of dramatic allegory, here are the portraits of actors in the costume of some piece in which they appeared under Guild auspices. These lunettes are arranged in architectural setting that gives the effect of a vaulted gallery from which the Thespians of the paintings may gaze down upon the assembled spectators. A rust-red base holds the scheme together with heraldic devices between the panels that have an amusing connotation for those versed in Guild matters.

One realizes the emphasis of decoration in modern murals in the work of Winold Reiss who has done a number of restaurants and most recently the Alamac Hotel. About six years ago Mr. Reiss decorated the Crillon Restaurant and created quite a flutter in the dovecots by his colorful work. Among other features of this building was a room treated in modernistic style and prismatic hues. The Hotel Alamac has many motifs in its decorations varying with the intended use of the rooms as well as their shape and size. The mediaeval room is one of the most effective. Its panels represent picturesque figures of the Middle Ages—the huntsman, the lady fair and the valiant knight—alternating with rich metal panels elaborately carved. The Congo Room makes use of the motifs of primitive African sculpture and ornament, not only in its murals but also in its furnishings down to the most trivial detail. The effect is remarkably impressive.





"THE HUNTSMAN" (ALAMAC HOTEL)

BY WINOLD REISS

The striking thing about these murals by Mr. Reiss is their enhancement of the architectural

setting. They are kept very flat by careful modeling in close gradations of tone. The grouping is simple and the space composition never complex enough to suggest third dimensional depth. Every detail subtly contributes to the unity of the decorative scheme so that the panels are like bits of tapestry in their even texture of design and symmetrical pattern. These murals are never insistent, but conform to the architectural structure with a harmonious, tranquil effect. Nor is this an easy problem in oddly proportioned rooms, that must often be utilized.

"A LADY OF THE MIDDLE AGES" (ALAMAC HOTEL)

BY WINOLD REISS



Mural decoration may, moreover, actually add a cubit to the stature of small rooms by creating an illusion of space. This fact was recognized by a landlord in Seattle. His offices were cramped and narrow, but by having stretches of sea and sky painted on the walls they gave a spacious impression and rented to advantage. J. Alden Twachtmann also took advantage of this device in his work at the Sulgrave Hotel last year. He



THEATRE GUILD GROUP MURAL

BY VICTOR WHITE

decorated a charming ballroom with Venetian scenes and then attacked the problem of a court formerly between the hotel and another building, but now connecting both as a narrow corridor. The effect gained was that of looking out over a balustrade between columns and pilasters into a serenely lovely landscape. No impression of crampedness was suffered, but rather a vista was added to a whole suite of rooms.

The wide range of subjects from which modern mural work is drawn has been indicated, but a few more examples might be added. The old necessity of clothing ideas in the garb of mythology and finding allegorical trappings to dress up abstract qualities and natural forces is no longer felt. We have fewer large-limbed goddesses holding sheafs of wheat or streaming torches, but we have the real figures of actual contemporary life in effective arrangement. Arthur Covey, for example, takes as the theme of his handsome decorations for the Kohler Company offices in Kohler, Wis., the real processes of metal working in such panels as "Pouring the Mould," or "Tapping a Cupola," where the figures of the workmen, the pillars of steam and jets of flame, the strange fierce radiance and the grimy shadows of the works are all wrought into a dignified conception of unusual interest.

Clara Fargo, Thomas made a map for the office of a steamship company that shows the round globe of the world swinging in space and from our city's towers and spires the lines of travel radiating to the other cities of the world in a web that holds the farthest spots of the earth together. D. Putnam Brinley makes murals of such subjects as "Village Gossip," "Market Day" or "The Picnic" weaving all the enormous amount of detail into a clear harmony of design. Maria R. Rother chooses as her decoration for a trade school the actual workshop—and effective decoration does she make of it. Lauren Ford's delightful children, the veritable Indians of the murals of Irving Couse, Edward Deming or Allen True, the sages and philosophers of Henry Caro-Devaille's "Philosophy," "Religion," "Theology" all illustrate how concretely mural subjects are treated with thoroughly decorative effect with little of the old linear perspective or conventional symbolic imagery. There is a whole chapter of mural hangings waiting to be recorded—names must suffice now—Arthur Crisp, Lydia Bush-Brown, Fred Dana March, Homer Conant, Marguerite Zorach, Bertram Hartmann—are only a few of the artists who make tapestries, batiks, and painted silk hangings that must also be reckoned murals of serious importance.

ANOTHER GROUP FROM THEATRE GUILD PLAYS

BY VICTOR WHITE







CHARACTERISTIC COUNTRY HOUSE DESIGN

BY C. A. PLATT

## Charles A. Platt: Architect, Etcher, Painter

**I**N THESE DAYS when high specialization in professional activities seems to shut up men into tight little compartments, which, apparently, are hermetically sealed against any seepage in of outside ideas or interests, it is refreshing to encounter work that has the breadth and many-sidedness of that of Charles A. Platt. When one man has achieved distinction, as Mr. Platt has, as etcher, painter and architect it restores one's waning faith in the kinship of the Seven Arts.

Versatility, which today has acquired a sinister suggestion of superficiality, was, of course, the keynote of the Renaissance, when the depth of the aesthetic impulse and the joy of creation were not bounded by any one medium or technique, but men painted pictures, carved statues, wrote poems or built palaces as occasion required. It was because they were faithful to one fundamental

*Artist by instinct, Platt has worked through the approaches of the needle and the brush to architecture*

JOAN ANDERSON

thing that they were thus made ruler over many, and that one thing was their love of beauty. So one feels that it is because Mr. Platt is first and foremost an artist that he is able to

work in different mediums with such success. In all his work one finds his sensitiveness to beauty, whether in the line of etching, the form and color of painting, or the line, the color and the mass of architecture. Varied artistic expressions, but carried out with the same keynote of artistic sensibility at the impulse of creative suggestion.

Heredity and environment both contributed to the development of this artist's talents. Practically the only biographical data that need be considered in relation to that development is the record of his training and study. How seriously the foundation was laid for future work is shown by his early entrance at the National Academy



CLASSICAL ADAPTATION IN MODERN PERGOLA

BY C. A. PLATT

School and the devotion of his summer holidays to painting. There is an orderly sequence about the whole story. Next, the Art Students League, and then, in the early 1880's, Paris, Julien's and work under Boulanger and Lefebvre. Regular entries at the Salon for the last four years of his five years' stay in Paris, and home again where many honors awaited him. Among these recognitions of his accomplishment was membership in the American Society of Artists, membership in the Society of Etchers, soon membership in the British Society of Painter Etchers. He was also soon made an Associate Academician, as later for his architectural work he was elected National Academician.

A period of solid achievement follows in which landscape painting is the important work. To the discipline of French training, his inborn sensitiveness to natural beauty, penetrating observation and individual character of expression made rich contribution. Yet even this phase, as that of his earlier etching, was to give way to another form of art activity, for his interest in architecture and the setting of architecture led to a decision to accompany his brother on a trip to Europe for the spe-

cific purpose of studying the gardens of the old world, particularly those of Italy. It is probable that there was nothing sudden in this apparent change of front. Architectural planning and construction had already been successfully carried out in his building of a summer home at Cornish, New Hampshire. It may have been here that he first realized the importance of the landscape setting of architecture, seeing with his artist's vision in the structural lines of a house, in its sweep of terraces and gardens, in its thrust of sentinel trees or its walls patterned with light and shadow from dancing leaves, marvelous elements of design for a pictorial harmony of composition.

That leisurely progress through the tranquil spots of beauty in the old world must, indeed, have been a happy pilgrimage. There is a quasi-record of the excursion in the artist's "Italian Gardens," published later, in which he treats of the *raison d'être* of these old gardens and reveals how they served both beauty and utility in their clever planning. This point of view shows the penetrating and practical mind of the man. The ulterior purpose of this careful study was not



imitation of these Renaissance villas in their splendid settings, but rather from the analytic probing as to the how and why of it all, to discover the principles of such planning that might be adapted to modern conditions of living and building.

Here in these houses and flower gardens, terraces and fountains he found varied solutions of the problems of securing shade and coolness in hot weather, of spaciousness of perspective with charm of intimacy in retired walks and hidden nooks, of the splendor of color possible in flowerbeds and opulent borders. There was evidently an advantage to be gained, or a defect to be hidden in each location, the convenience of some grandee owner to be consulted in the relation of villa and garden, dignity, beauty and tranquil seclusion always to be secured. In the beautiful country houses which represent a large part of Mr. Platt's work, whether a villa or a manor house, one may see how thoroughly the practical and artistic bases of this Italian landscape gardening were understood and adapted to quite different conditions of local topography and utterly changed social conditions.

Moreover, Mr. Platt found on his return the beginning of a movement of great social significance, the trend to give permanence to the country home rather than the city dwelling. The charm of country life in England doubtless greatly influenced this change of front and was responsible for an increased interest in sports, gardening and outdoor living. Instead of summer holidays spent in the country in changing locales, the winter proved the season of flitting from place to place with the city house as a *pied à terre*, while the real center of family life, the actual seat of Lares and Penates was the country house. This new social development called, of course, for a new setting. Mr. Platt has been one of the men who grasped the fundamental significance of the movement and expressed it in terms of practical convenience, dignity and serene loveliness. It has not always been so felicitously expressed, alas! One recalls only too easily many atrocities of rococo architecture and flamboyance of gardening committed under the aegis of architect and landscape gardener set to work their wills on great country estates.

In general, Mr. Platt's work has been characterized by an exquisite sense of fitness and just proportion. The largeness and freedom of country life find their parallel in the spaciousness and scope of the great house and its capacious grounds. When Georgian tradition has been taken as the basis of architectural structure there have been some of the happiest results, for here the element of stability and permanence have been stressed to

inform the whole structure of manor house and garden setting with the tranquil beauty of enduring things. The keynote of simplicity, which distinguishes Mr. Platt's designs, and his ability to infuse new life into traditional motifs are felicitously shown in such work. One feels in all of it how thoroughly the house has been regarded as an organic whole, emphasis placed on essential structural relations, a beautiful linear sequence effected, breadth of composition, balance of mass and relentless suppression of ornamental finely realized. Moreover, this effective proportion and harmonious distribution is not only continued throughout the interior, but the practical problems of household management and comfort dealt with successfully. Space is economized for definite ends and all the complicated problems of light, air, ease of service, correlation of parts to the main design handled most efficiently.

It is not easy to refrain from specifying some of these palatial homes and noting the detail of their architecture and entourage, in their loggias and courts, their bordered walks, pools and terraces, their formalized design of plant and shrub and tree, their expanse of open lawns and leafy vistas, but there is no space for such meticulous comment. The important thing to observe is the freedom with which this architect has handled many traditions, interpreting each to suit the peculiar conditions of his momentary problem and always revealing a sympathetic understanding of their fundamental characteristics. With something old as the point of departure, something new has been evolved by sheer force of creative imagination.

Country houses and landscape gardening have not occupied Mr. Platt's attention to the exclusion of other forms of architecture. City residences and many types of public buildings familiar to us are included in his work, which embraces such varying types as the building for the *Leader News* in Cleveland and the stately home of the art collection of Charles Lang Freer at Washington. In the Freer Museum one is impressed with the adaptation of structure for its essential object of an art museum and art study as well as its dignified and impressive architecture. Built in the Italian Renaissance style it achieves in its fine proportions, its absence of ornament, its austerity and marked simplicity an actually monumental effect. The interior arrangement of a central court open to the sky surrounded by a corridor, which gives on to the various surrounding galleries, supplies the stir of air, the note of color and the freshness of the fountain's splashing as refreshment to the visitor.

Having begun at the wrong end of this com-



TWO ETCHINGS

*Courtesy of M. Knoedler & Co.*

BY C. A. PLATT







"OLD HOUSE NEAR BRUGES"

Courtesy of M. Knoedler &amp; Co.

BY C. A. PLATT

mentary, the subject of etching and painting, which should have been first, must appear at the close. But no phase of Mr. Platt's art activities reveals, his artistic sensibility and love of beauty more than these two. Etching has recently come into a widespread popularity, and is practiced by anyone, apparently, who has learned to draw with varying results of felicity in the finished product. Emphasis is frequently laid, in this renaissance of the art of etching, on craftsmanship almost to the exclusion of aesthetic content. Biting, inking, printing and all the minutiae of production frequently come in for a great deal more enthusiasm than the impulse to creative expression. One is occasionally led to suppose that a dexterity of manipulation and sagacity in the choice of paper and inks turn the whole trick in this art.

Naturally, Mr. Platt's first work in etching antedated this recent revival, for his first plate appears to have been made when he was about twenty years old, after his study of the fundamentals of the craft under the guidance of Stephen Parrish. Anyone who has seen his etched work even in a small part, must realize his knowledge of the craft and with what remarkable judgment and insight he has applied his technical knowledge. Yet even more is one impressed with the sense of beauty that pervades these etchings, their ease in execution, their happy seizure of the pictorial quality of some landscape—that is, one realizes that the maker is both craftsman and artist. If one

art admits more of the expression of personality than another, it is, surely, this of etching, and this gracious personal note lends much of the charm to Mr. Platt's work. In this sense is the world always created anew by the artist who sees it freshly in each response to aesthetic stimulus of its beauty.

All the complexities of the rendering of space, distance and light are handled with such facility that one feels as though the work were effortless, yet in the omission of detail, and the harmony of the whole texture of design, one realizes the final solution of an immensely difficult problem, where a power of synthesis has built up into coherent unity each element of pattern. Quite different instances of this ability come readily to mind—the serenity of the harbor of Honfleur with the wavering reflections of hulls, masts and spars in its silvered waters, hardly stirred by a ripple and with so little accent in the suggestion of sea wall and clustering houses that it might all be spun of the web of a floating gossamer. Or again, there is a lovely sinuous curve in the line of tugboats in the bay, with answering curves of smoky plumes, or still again a solid mass of houses that climb the slope of the English village of Rye; where the texture of the old stone facings and of the weather-worn wood are finely realized without detracting from the solid impression of cliff and closely built dwellings. There is, too, a delightful linear pattern in this last etching in the planes of the hud-



"EFFECT OF MORNING SUNLIGHT"

*Courtesy of M. Knoedler & Co.*

BY C. A. PLATT

dled houses, with their broad eaves, sudden thrust of chimney and curious straggling line of roof.

Unfortunately, one does not easily come by the pleasure of seeing Mr. Platt's paintings in these days. There was at the moment of this writing, one canvas forming part of the summer exhibition of the Knoedler Galleries. It is a landscape painted during his five years' apprenticeship in Paris and displays in some degree the characteristics of all his work. The winter scene recently shown at the Corcoran Gallery is perhaps a better example for it conveys the charm of all his American landscapes, in which there appears to be an *élan*, a warm sympathy with the essential quality of the scene that gives it back to us in all its peculiar beguilement of color and contour.

Not only is the brushwork competent in Mr. Platt's paintings, the design simple and the whole treatment harmonious and restrained, but there is a rendering of that strange intangible, yet quite discernible spirit of the place depicted. In the breadth of handling and the delicacy of tonal gradations there is

a counterpart to the melange of force and romantic feeling that seems peculiarly characteristic of our American countryside and which has been so thoroughly realized and finely interpreted. With him, as with all truly native artists, one feels in his vibrant palette the unmistakable influence of the splendor of American color which lifts our painters' work above that of all their contemporaries.

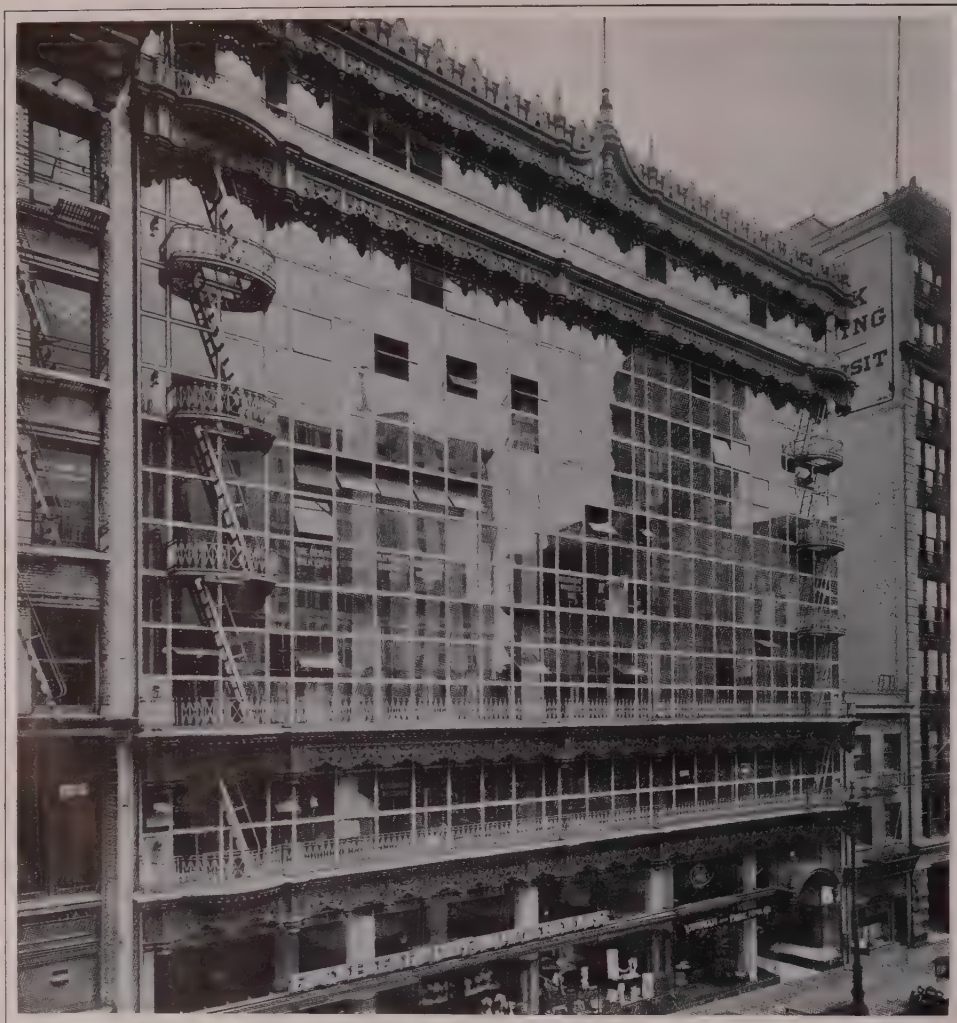
"MY GARDEN IN WINTER"

*Courtesy of M. Knoedler & Co.*

BY C. A. PLATT







HALLIDIE BUILDING, SAN FRANCISCO

# The New Fenestrated Architecture

OPEN-FACED ARCHITECTURE expresses a desire of some of the American people to live and work within walls composed mostly of glass. Its shining examples appear in all our principal cities, from classic Boston to exotic San Francisco. It defies certain conventions made and provided, and it, therefore, cannot afford to throw many stones. Vitruvius would have considered it vitreous villainy; Ruskin could not have seen its merits, probably, with all his seven lamps of architecture, and yet it has found for itself such a place that it is worthy of acceptance from

*Our buildings are being constructed with facades of glass in steel framework, creating a novel architecture*

John W. Harrington

every viewpoint of utility, and surely its aesthetic qualities cannot be ignored.

What then, is architecture? One cannot hold sufficient the desiccated definition that it is merely the

"Artistic expression of structure." Such is not modern architecture, certainly, and neither does it cover the Golden Age of Pericles. Art is that skill which fits materials to purposes. The primal aim of architecture, art of arts, is utility. Its main object even now is to provide shelters in which men may be free from sun and storm, from the extremes of heat and cold, while they eat and

sleep, drive their trades, conduct their business, amuse themselves, or bow down in worship. These needs have been regnant always, although it was not long after the human race emerged from the caves, that it began to beautify and ornament its dwelling places. More and more it built its abodes and temples according to certain well defined principles of proportion and symmetry, so that its edifices, both outside and inside, should present an attractive and harmonious appearance.

Until recent years, the rules of architecture were relics of the Stone Age. They were formulated in accordance with the nature of the materials which were available in centuries long since gone. Classic antiquity developed the column because it needed a strong support for a heavy roof; it conceived the cornice because the tectural coverings of its public buildings were peaked and there had to be some way of carrying away the rain in the absence of water spouts. Its temples were fanes of the mysteries suffused by the dim religious light, and windows were little wanted, and, besides that, there could not be many openings for fear of weakening the walls, which not only had to sustain the heavy strain overhead, but often to hold up the weight of several floors, as the building art progressed. Windows were minor considerations even in some modern architecture,—luxuries on which European nations permitted themselves to be taxed.

Then came the Iron Age, in which room was saved in the interior of buildings by substituting cast metal columns for heavy pillars of masonry. It brought into being the horrors known as the Iron Fronts, which still loom in a thousand Main



MAGNOLIA BUILDING, DALLAS, TEXAS

ALFRED C. BOSSOM, ARCHITECT

Streets. They, too, had their reward, for they gave room for more windows without sacrifice of structural strength, and made the lives of the workers in stores and factories the happier.

Steel changed the whole art of building, as radically as the introduction of gunpowder altered warfare, although many of us do not as yet realize how thorough has been the revolution it made possible. The Steel Age arrived so quietly, that it was years before its influence was felt. It began with the rearing of exposition pavilions, fabrics like greenhouses, tracteries of steel in which were set panes of glass, like crystals sprung into watch-cases. The Crystal Palace in London, and its copy which once stood in New York City, were typical of this construction. Huge sheds of steel and glass appeared at the Paris world shows as adapted to the display of manufactures and merchandise. How the architectural purists of that





THE STRAUS BUILDING, CHICAGO

day railed against them! The soul of Viollet-le-Duc was torn at the mention of them. It was only a few decades ago, in fact, that French architects prevailed upon the promoters of an exhibition on the banks of the Seine to abandon so banal a plan as showing paintings and sculptures in a steel and glass building, and to erect a permanent stone structure for that purpose. Some suggested, as a compromise, that the gallery might be built of glass blocks, for they remembered that the long since vanished Pharos of Alexandria was said to have rested on such material.

Economic conditions in the large cities of the United States, where congestion was heavy and land costly, introduced the tall commercial structures, known as skyscrapers. They sounded the knell of the wall as a support. The skyscraper is much like a human being, and its mural part sustains little more weight in proportion than does the skin of man. It is a skeleton with bones of steel, as Alfred C. Bossom expresses it, within which are veins and arteries, lungs, a circulatory system,

and it is thinly covered with epidermis and clothes. Its outer shell does not even support itself, for each ten or fifteen feet of it rest on metal flanges attached to its ribs. In fact, a skyscraper can do almost everything a living being can but walk, for its feet of steel rest permanently upon the living rock.

How logical then it seems that the Age of Steel and the Age of Glass should develop side by side, and yet between them the architectural canons propounded in the Age of Stone would have a great gulf fixed! If walls no longer have to stand the stress and strain of the weights imposed upon the various stories of a structure, why cannot they be of thin material or even of transparent stuff—glass? They can be and often are, of course, but right here we are face to face with the ancient verities of architecture as an art.

Many of those who read these lines may remember, in lower Broadway, a four-story structure of the tax-payer type known as the Standard Arcade. It was built no higher, as is evident, because of the desire of the

owner of a neighboring skyscraper to have light and air on all sides. A young architect received a commission to make the plans for this squat creation and he thought so well of them, when he had completed them, that he sent a perspective drawing of the front elevation to the New York Architectural League to be shown in its spring exhibition. It was promptly rejected as architecturally impossible. Practically, the corporation made him build it, anyway; theoretically, it does not exist.

This arcade consists of a long slice extending from Broadway into New Street, with both front and back nearly all of plate glass and with a glass roof. It has cornices at either end which apparently are supported by very thin columns on each side of the facades. Technically, they are quarter columns. The drawing was rejected because they are not full width and hence do not seem to be heavy enough to sustain the weight of the roof. It goes without saying that they were never intended to do so, for the metal skeleton is the Atlas in this case. Steel as steel must not be seen in any

such relation. According to this dictum, the skeleton must keep in its closet, or be like some poor relation who does all the work but must not appear in the parlor. Although their function as pillars has long since disappeared in modern construction, classic columns and pilasters, to follow the academic practice, must make a mock show of holding up the building and take credit that belongs to steel girders and Bessemer bridges. They are the cross-gartered Malvolios of architecture, strutting their empty duties. Even interior steel supports are made to play the parts of Ionic slaves under a mask of hollow tiles and plaster, and I beams are hidden as though they were fugitives from justice.

Open-faced architecture is certainly a sincere expression of the art, for it proclaims that its beaming front is just what it is—a thin, transparent integument, and that the well tempered metal is the real stay of its structure. It is abandoning all the old heavy forms and is striking out for itself on new and original lines. By the same token it is doing its part in the creation of a distinctive American architecture. How far it has progressed since the building of the Arcade is shown by its use in the Bainbridge Building in West Fifty-seventh Street,

New York City, the work of Messrs. H. Craig Severance and William Van Alen, architects. Mr. Van Alen, who has since gone into practice on his own account, was the youth who fired the Ephesian Dome at the League, when he submitted his idea of an almost all glass building. The Bainbridge Building is partly occupied by a well known firm which sells fashionable apparel for women and is a development of the older Gidding quarters in Fifth Avenue. It has an airy grace and beauty which certainly do not rest upon the earlier effort, for the style has developed and perfected itself.

With all due respect to these avatars of architecture, they were really inspired by the requirements of their clients. All Americans want more



THE TRIBUNE TOWER, CHICAGO

HOWELLS & HOOD, ARCHITECTS

light and air than they did, as witness the row on row of studio apartments, with huge windows, most of which are tenanted or cooperatively owned by a cultured and wealthy class, of which certainly not all are artists. All kinds of factories and industrial plants have enormous window space and saw-tooth skylights. Commercial buildings likewise are being made according to the tenets of open-faced architecture because of the demand for show windows. Displays can be made, for instance, behind plate-glass panels which are six or eight stories above the sidewalk, and the gilt signs on their crystal background can be read with ease. Besides this, the occupants of tall structures want all the light they can get in



their show rooms and workshops. Although structures grow tall in all the large cities of the United States, the streets into which they face are much wider than the average European thoroughfare and therefore more light is available than would be in Paris or in London. As the large municipalities of the New World are at least seven hundred miles nearer the Equator than Old World cities, the angle of the sun is such that at most hours of the day its rays reach easily into the very heart of our urban structures, provided there is enough fenestration to permit them so to do. This fact was pointed out by the eminent British architect, Mr. G. Topham Forrest, in his recent survey of American city architecture.

So the light being available, and the clients wanting it, architects who are not tied by tradition too much, are giving it to them. With such materials as steel and glass so readily obtainable, the task is not so difficult, after all.

"The people of this country," said Mr. Van Alen, "have more to do with shaping its architecture than they think they do. The architect must build a structure suitable for the uses of his client.

Therefore, utility comes first. Next, the architect must devise means to construct the building in the manner desired, in accordance with the rules of architecture and engineering. Then he composes the design, that is, he plans it in such a way that it shall make a pleasing impression or picture; that it shall have harmony and charm and beauty; that it will be a credit to its owner as well as

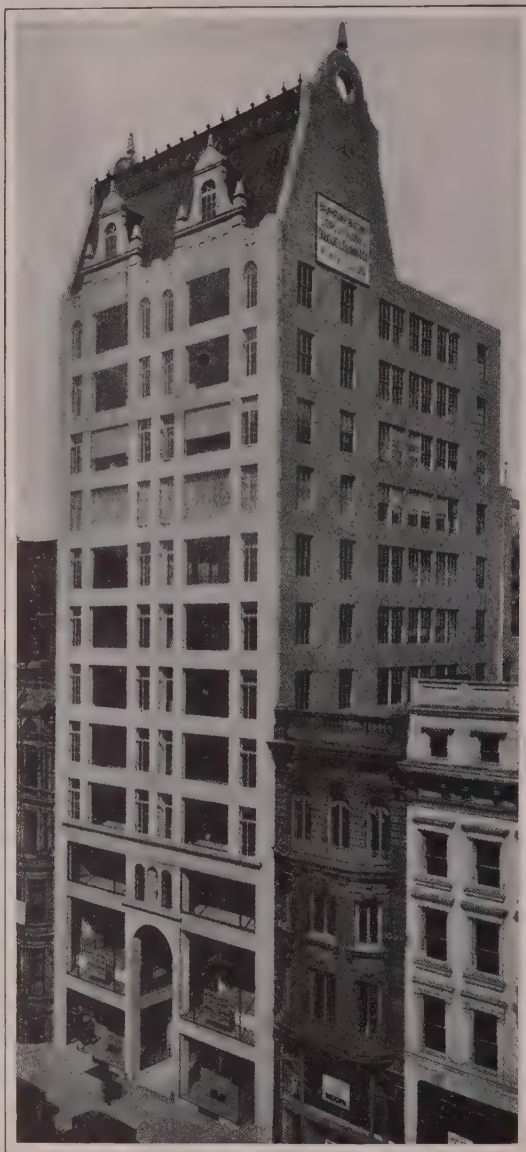
accommodating itself in every way to his purposes. In fact, it may be said that the evolution of any architectural style proceeds in this way—and such has certainly been the case in the development of open-faced architecture."

These three steps can be traced in the Bainbridge Building almost at a glance. A twelve-story structure, exclusive of the attic, it has a facade which is estimated as three-fourths glass. The larger panes on every floor are set almost flush with the walls. In fact, they are really parts of the front itself, not casements. They can be cleaned by reaching out from the smaller windows, but the usual procedure is to let the squeegee workers down from the top of the building in boatswains' chairs or on running scaffolds.

That this building meets the demands of its occupants is shown by the fact that light penetrates into it for long distances. The engineering difficulties have been met by providing a firm steel skeleton with projections on which the panels of glass and their frames are supported. Aesthetically, it will be conceded, the general effect is pleasing and impressive. The architectural style shows a strong

French influence and yet there is nothing about it even remotely to suggest the stilted or the heavily academic.

In the former Gidding building in Fifth Avenue, built under the supervision of the same architects, it will be observed that the same requirements of light are met. In construction there is a skillful though well masked defiance of the



BAINBRIDGE BUILDING, NEW YORK CITY  
SEVERANCE & VAN ALLEN, ARCHITECTS



STANDARD ARCADE, NEW YORK CITY

traditions. The show windows' space on the first floor, into which is let the doorway, gives the impression that the entire facade is hovering over this glass front. This is made possible by the use of a tremendous steel bridge which really supports its full share of the seemingly imponderable mass.

The Bar Building, a sunshine abode of lawyers, and next to the stolid and dignified Bar Association's "Temple," shows possibly eighty percent fenestration, with lower show windows which are not recessed even a fraction of an inch, but are built flush with the masonry. The legal profession on the upper floors—all children of light—seldom have to invoke artificial illumination.

This open type of architecture, too, is much desired by the large banks and trust companies which have established branches in the neighborhood of the Grand Central Station, New York, now called "Little Wall Street." The public can transact business there in as much daylight as though these institutions were under the open sky.

Over in Fifth Avenue there have appeared lately the de luxe editions of a popular restaurant chain—dignified now as the *Cafés des Enfants*. On the western side of the thoroughfare of fashion has been erected lately a veritable jewel-box of a building for the use of the newest of the group and other tenants, which seems at first blush to be entirely of rock crystal. The sparkling effect is accentuated by having the corner of the building

of glass all the way up and rounding it off as though a curved show case had been set up there on its end. Everybody knows of course, that the steel is hidden somewhere in the crystalline depths, but the first appearance is startling, for all our knowledge of modern construction. A similar structure is being constructed in the Garment Centre.

There are numerous examples of the Quartz school of architecture appearing in all parts of the country. Some of these buildings carry enormous windows between piers, as do the Magnolia Building in Dallas, Texas, and the Albemarle, in New York, the latter of which is considered as a transition between the new and older forms. Then there is a remarkable clear flint fabric nearing completion in Boston. Philadelphia has long had such a transparent type in Broad Street. St. Louis has undertaken to erect a Crystal Palace in miniature, and a startling innovation in glazed construction glints in the sunshine of the City of the Golden Gate.

So many admirable examples of highly fenestrated architecture exist in American cities that it is impossible to mention even a small percentage of them.

One of the most recent is the newly opened building of the Messrs. Cheney Brothers, a firm of silk manufacturers in New York City. The first three stories of this structure present fenestration and metal work carried to the nth power of per-





BANK OF THE MANHATTAN CO., NEW YORK CITY

SEVERANCE &amp; VAN ALLEN, ARCHITECTS

fection. Here are areas of plate glass of the heaviest quality, surrounded by trceries of steel and wrought iron, and embellished on the interior with silken draperies of rare beauty. The metal work is Ferro brand, designed in the same spirit as much of that which was displayed in the International Exposition of Decorative Arts and Modern Industries which was closed in Paris a few weeks ago. What an airy fabric indeed is this structure as viewed from the normal angle of vision! It looks as finely spun as a lustrous web flung lightly over the slim shoulders of fashion. It always seems as though this type of building, apparently as light as gossamer and yet held erect by Titan thews and anchored to the living rock by hooks of steel, is especially appropriate to house the marts where silks and satins are. Many of the large textile establishments already sense the relation between the shimmering products of the loom and this class of architecture which spurns the firm earth to which it is yet so stoutly bound.

What a far cry is this from dark warehouses littered with bales from old Cathay, or the dim strongholds of the wholesale dry-goods quarters

of early New York, in which the light of the day straggled through narrow unwashed windows on the prim counters where rested silks and brocades hidden in their paper wrappings, like so many butterflies in dun cocoons. Super-fenestrated architecture certainly is adapted for display, and small wonder it is that the commercial world believes in it, even to the third and fourth story, and often to the edge of the cornice!

Before many years, open-faced architecture will have come into a distinct place in our rapidly evolving building art and we shall be able to feel as though we were living always under the chalice of the skies. That this style will become even more harmonious and symmetrical there can be no shadow of a doubt, for it will develop along the same lines which have given to the world those splendid structures which outbid Babel for height, rival the hanging Gardens of Babylon, and outshine Pharos. Wherefore, these latest creations will cause the men of the T square to dream of conquests in new media and new designs as they serve their fellows in the march of civilization.

## LEAD AND TIN IN ART

TIN AND LEAD may be indifferently relegated

by us today to the utilitarian stock in trade of the plumber and tinsmith, but they have a family history that not only goes

proudly back to immemorial time, but also includes many important phases of artistic expression. When the Prophet Ezekiel rebuked the Phoenician merchants of Tyre, some six hundred years before the Christian era, for their amassing of wealth in the tin and lead trade with Tarshish, both metals already had had a long and honorable

record of service. Tin was valued at this time, chiefly, if not wholly, as an alloy of bronze, but lead was considered an important metal in itself, because of its malleability and its low heat of fusion, which rendered its working comparatively easy.

One might hit all the high spots of the old Mediterranean civilizations and those of Asia Minor and find lead in statuary or ornament each time. A prehistoric statue found in Egypt marks the early period of its use there, continued through most of Egyptian history. There

are other names to conjure with. The marvelous Minoan civilization of Crete, the five historic cities of the Trojan plain and ancient Mycenae, Sparta, and Athens, itself, form part of the story. The practical genius of the Romans diverted this accommodating metal both to statues and water pipes. The tremendous system of water supply for Rome had lead piping. Indeed, a stray consignment of pig lead for this purpose was found in Chester, England, a relic of its Roman occupation, while pipes have been excavated there bearing the inscription of their laying in 79 A. D.—“or when Vespasian and Titus were consuls for the eighth and ninth times,” in the Roman style of dating.

*Metals looked upon as purely utilitarian things, have long and fine records in usage in the arts*

ELIZABETH WHITE

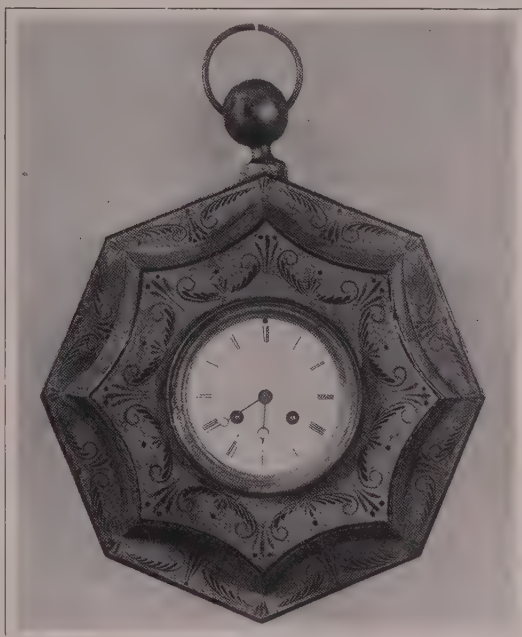
In mediaeval Europe lead work is closely associated with architecture in roofing, spires, lanterns, parapets and gutters, as well as a remarkable variety of ornamental detail. Ham-

mering, incision and gilding were used to increase the beauty of the lead crests and finials on the ridges and summits of Gothic buildings. The gilding of the ornamental leadwork of St. Chapelle, the pierced and painted ridge of the Cathedral of Bourges and the spire of the Cathedral of Amiens are fine examples that come readily to

mind of the work of the mediaeval *plombier*. Indeed, much of this handicraft resembled that of the goldsmith on a colossal scale and formed an art quite apart from the working of wood or stone.

Practical considerations, no doubt, influenced the choice of lead, since it is not affected by exposure and so formed an ideal material for roofing. Moreover, the ease with which the roof and its filigree of leadwork could be melted up and poured down on undesirable people below must have afforded a further argu-

ment in its favor. It is to this habit of pouring hot lead on besiegers that one must ascribe not only the loss of many a “*preux cavalier*,” but also of many a fine old roof and finial. There was much sculpture in this material—Dijon in the fifteenth century was the center of a school of sculpture—and many a sarcophagus and monument of this period are embellished with figures, in part at least, of lead. The custom of mediaeval craftsmen in France in making lead figures, was to beat sheets of lead upon a wooden mould. The over-lapping edges were usually soldered together, and the figure gave the solid appearance of casting, but had really remarkable lightness.

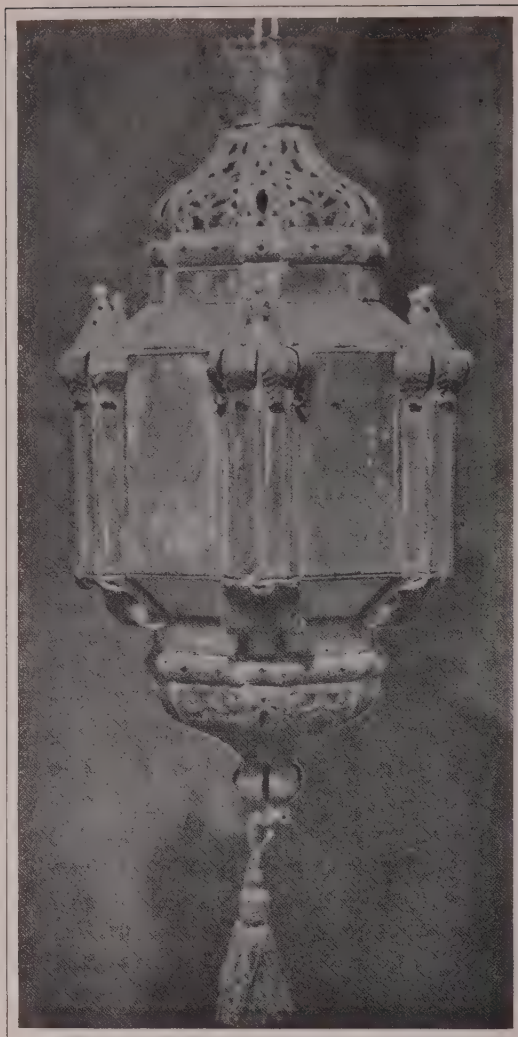


EARLY AMERICAN TIN CLOCK  
Courtesy of Ewin and Robinson



The high spot of leadwork, as of many other arts, was reached in France in the reign of the *Grand Monarque*. While painters, sculptors, tapestry weavers and metal workers were busy ornamenting the great palace of Versailles, Le Nôtre was laying out its immense park and beautifying it with fountains and statues. In this work lead proved extremely valuable. Not only was it impervious to air and moisture, but its use obviated the delay and expense involved in the usual cutting of metal, for it could be cast in a mould. Moreover, in the planning of the magnificent gardens, lead statues were peculiarly suited for completing vistas where silhouette rather than precise detail counted. The rather generalized surface, suitable to this malleable metal confirmed the bodily gesture and suggested the motif of a group from a great distance, while the swelling contours of a lead vase might serve to hold a formal design of gardening together without distraction of color or surface.

Originally, of course, this lead was gilded, but one may congratulate one's self on its having lost all traces of that gilding now, for the action of time and weather has wrought a beautiful patina, a sort of serenity of paleness that is never insistent, yet has an indescribable charm of its own. Especially is this true where the groups are employed in or about one of the basins of water that form the distinctive features of Versailles. The group of the chariot of Apollo, at the foot of the *tapis vert*, is an especially happy example, for it is flush with the surface of the lapping waters and the whole design makes a beautiful filigree pattern



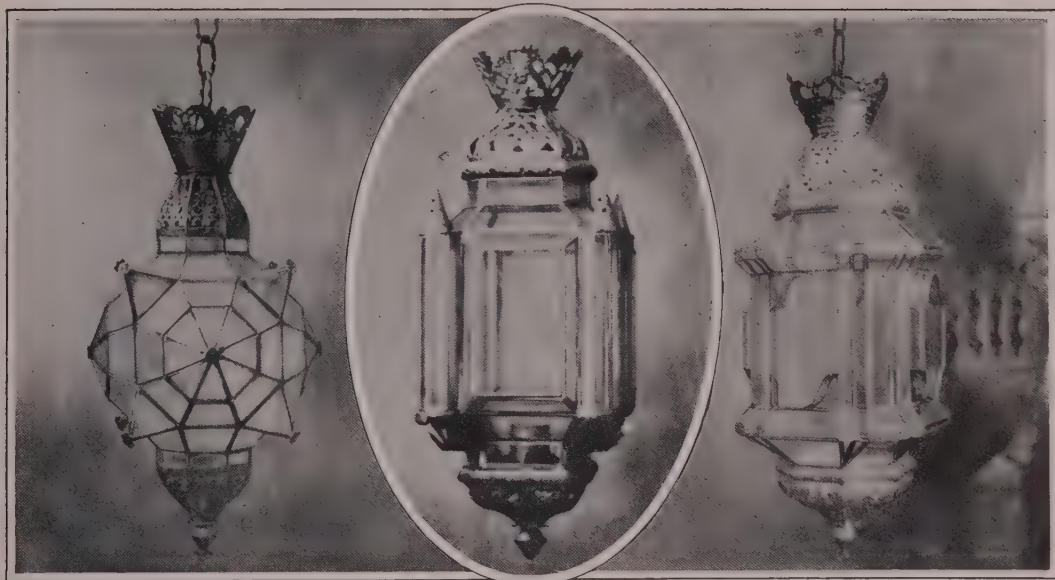
SPANISH TIN AND GLASS LANTERN, 17TH CENTURY

where each detail of the group, each jet of the fountain, each trembling shadow of the surface waters adds a note to the whole decorative design.

The famous sculptors of the day, who were working at Versailles, made models for these lead figures. Great care was expended on carrying out the casting of the sculpture in the exact detail of the official design. It was a part of the corporation tradition of that day that an artist must know before he made his clay model, in what material—metal, wood or marble—the finished work was to be executed. This feeling for the exact character of the medium gives to French leadwork, both in the middle ages and in the seventeenth century, its particular charm. For all effort was bent to adapting the design and form to the material. In these

lead figures and vases, for instance, one is always aware of the soft malleable quality of the metal and its character of gentleness and unobtrusiveness. Visitors, who are quite familiar with the mythological groups and fountains of Versailles, may be ignorant to what an extent ornamental leadwork is employed in the interior of the palace. For the same cogent reasons of saving time and money, lead is employed instead of bronze, wherever there is no danger of detection. Over door ways, in bas reliefs affixed to marble, in cartouches and clusters of ornamental detail set in panels high enough to be out of reach, in friezes or the capitals of columns, molded lead well gilded carries out perfectly the impression of the usual carved and gilt bronze.

England continued the use of lead after the Romans and their water pipes were things of the



SPANISH SEVENTEENTH CENTURY LANTERNS, TIN AND LEAD AND ALL LEAD FRAMES

past. Cisterns, leaded spires (later leaded domes and steeples, coffins, and gravestones, were some of the uses to which this metal was put. Medals and the "Pilgrim tokens" made to be worn on pilgrimages were other bits of ornamental work in this material. One of the most distinctive forms of English leadwork which is not paralleled elsewhere is the elaborate pipe-head for rain water pipes. The elaboration and variety of the ornamental detail of these pipe-heads are astonishing and afford a commentary on the transition of Gothic to Renaissance decoration. Leadwork has been called conservative, that is, it followed very slowly the changing styles adopted by stone, wood and plaster work, so that it was fully half a century after Renaissance influence penetrated England before there appears

any indication of it in leadwork. Gothic persisted in it long after it had passed from architectural detail of every other kind.

There are traces of lead figures in early times in England, and traditions of many that have

perished. "The Neptune" in Bristol dates back to Elizabeth's reign. The story goes that it was cast from the lead pumps captured in the Armada. Leadwork was beloved of Henry VIII and there are old records of lead figures employed in country houses for candelabra. In the reigns of William III and the four Georges there was a positive outbreak of lead portrait statues all over the land. This fashion was due in large measure to the desire to replace bronze by some cheaper material. In general lead serves equally well for such figures where no great deli-

A SEVENTEENTH CENTURY SPANISH LANTERN  
OF TIN AND GLASS







SPANISH LANTERNS WITH PIERCED TIN WORK

cacy of detail is required, except in the matter of equestrian figures, where the weight is often excessive for the support. Yet there are many of these equestrian statues in lead such as that of Charles II in Parliament Square, Edinburgh, where the gay monarch attired in the severity of a Roman general's habiliments makes a more amusing than imposing figure.

William III is called the "king of leadwork," because of the many likenesses of him in this metal. One famous equestrian one (painted to imitate iron) is on the green of Dublin College, another in Wrest Park, England. One of the most satisfying effigies of this much-leaded monarch is on Houghton Tower, a standing figure in full Roman regalia. A really fine statue of Marlborough, till recently at Glemham Hall, shows the victor of Blenheim in martial pose with his baton in hand. In Grosvenor Square, London, there is a gilded lead statue of George I. Tradition has it that it is a replica of an earlier one set up in Leicester Square by Frederick, Prince of Wales, with the unfilial idea of annoying his august father, George II.

However, when one thinks of lead figures in England, it is not of monuments or public squares, but rather of stretches of velvet lawns, fantastically clipped trees and shrubbery, the gleam of silver waters or the lace-work pattern of pleached boughs against mossy walls—all the secluded beauty and peace of old English gardens, which these lead figures were made to adorn. The fashion of such ornamentation came from Versailles, and was further heightened by the advent of the Dutch court with its fondness for gardens with "fountains and waters" set off by statues and vases. Gardens were laid out in the foreign manner with an artificial character in their clipped hedges and intricate design that made a suitable setting for these charming sculptures with their surfaces weathered to a beautiful patina. All the characters of mythology, slender Dianas, Apollos, chubby loves and pensive nymphs, as well as romantic flower girls, shepherdesses, haymakers or dairy maids were set against the background of immemorial trees and that dazzling freshness of leaf and shrub and turf that are the glory of English countryside. Moreover, above many a fountain or shimmering basin of water, dolphins, sea gods

TIN AND GLASS LANTERN OF THE SEVENTEENTH CENTURY,  
SPANISH



PAINTED TIN BOWLS AND TOLE TREES  
Courtesy of Ewin and Robinson

or Neptunes arose in an exquisite silvered paleness multiplying above the mirroring waters the effects of light and shadow with amazing variations, while the finely proportioned vases of this material marked decorative accents in garden design without too much emphasis of color or detail.

John Van Nost came over with William III and set up his lead works in Piccadilly where the manufacture of garden ornaments was long carried on. Stock patterns for such popular subjects as the "Black-a-Moors," the delightful *amorini*, or classic figures were kept on hand, but special orders were made by the *cire perdue* process as serious sculpture. Only rarely were figures made by beating sheet lead over wooden molds as the mediaeval French ones were wrought. The subjects ranged from the heroic to the most absurd monstrosities such as huge ostriches or a life-size cow. Some of the statues were copied from Italian sculpture. There are many works that suggest Verrochio and others that are taken directly from Bologna. In architecture Wren's fondness for lead is well known, not alone in the matter of leaded steeples and domes, but in the figures on the piers of gateways or the lead vases (made over wood) added to steeples and architectural projections.

There appears to be a new interest in leadwork of various kinds after a long neglect of this interesting material. Carved cisterns, sun dials, garden ornaments, incised architectural screens, rain pipe heads are some of the new departures in lead working, while large figures in lead have been placed on public buildings most effectively.

The history of tin makes a humble showing beside the annals of lead. How closely it was associated with lead is shown by the fact that the Romans called the metals "white" and "black" lead. The earliest use of unalloyed tin is not known, but in the first century there is an independent Greek word for it indicating that its use was familiar. In mediaeval Europe tin was largely used for lanterns,—hanging lanterns, or those carried in the hand. So important did this manufacture become that Dijon is noted as a center for the making of tin lanterns toward the close of the fourteenth century. When the general corporation of lanterners broke up in the early fifteenth century a guild of tin lanterners was formed. The engraver, Jost Amman, gives us a contemporary picture in one of his prints of a *ferblantier's* or tin lanterner's shop. A customer is inspecting the enticing wares while the craftsman looks on. The customer may well



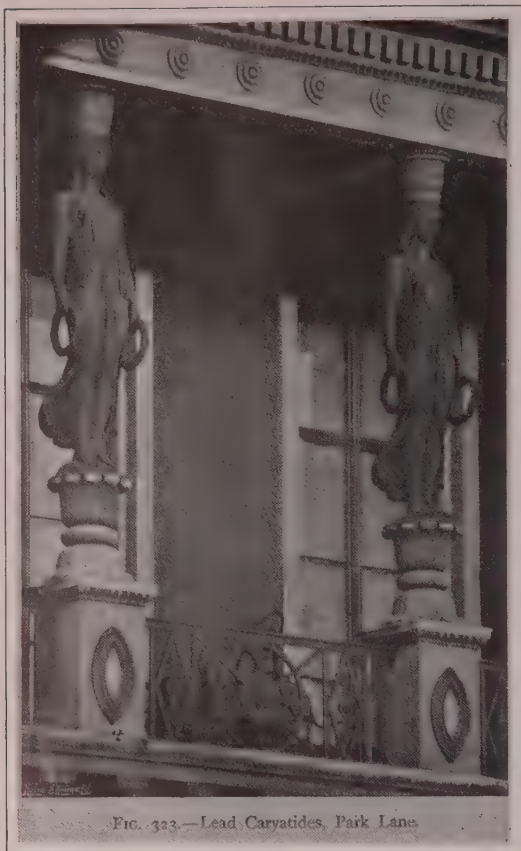


FIG. 323.—Lead Caryatides, Park Lane.

have had a bewilderment in choice, for the variety of shapes and designs had a wide range. The lightness of the metal permitted elaboration of detail without clumsiness or undue weight. The hanging lanterns or chandeliers were, of course, the more ornate, many of them pierced in openwork patterns, others with repoussé work in sheet tin that had a fine surface quality.

The Spanish lanterns of tin were also surprisingly varied in ornament and form. Many of the wall lanterns of beaten tin were made in geometrical forms such as many-pointed stars which also formed a sort of reflector for the lantern's rays. The Andalusian lanterns, or *farols* were frequently painted and gilded. Some were made in hexagonal form surmounted by an openwork dome in the form of a crown or a flower calyx of really exquisite workmanship. Occasionally the clear glass is replaced with colored panes of red, blue or green painted with armorial bearings. Such lanterns were usually suspended by long silken cords and were completed by silk tassels hanging from their tips. Some of the painted ones were fashioned to resemble a flower with leaves curling about the base, the top making the unfolding blossom.

Colonial lamps, lanterns, candlesticks, sconces and boxes were fashioned of tin. The lamps vary from the primitive "Betty's" with their floating wick for whale's oil to highly decorative shapes with stenciled ornaments. The early iron lamps of the colonies were soon replaced by tin ones, which never passed entirely out of favor even with the advent of elegant and ornamental glass lamps and candlesticks.

Tin reflectors set with pressed glass in geometrical patterns and equipped with candle holders are found in really lovely design. Early lanterns appear not to have been painted, but were later painted and elaborately stenciled. Many of them were conical with pierced designs that form a veritable filigree.



FIG. 247.—Sir John Cass.

# Trend in American Book Illustration

THE LAST QUARTER of the nineteenth century brought interesting changes and development in American book-illustration. With the introduction of the half-tone came painted, instead of drawn, illustration. Moreover, the illustration could be painted in any size, to be reduced by process. These were factors that inevitably, and strongly, drew the illustrator away from contact with the book *per se*, bringing him out of relation with the printed page.

Too often he has been removed also from the author's text, sometimes with a ludicrous departure from the significance of the words, often without any real attempt to enter into the spirit of the writer. That, however, is another matter, and indicates a condition that has existed without any reference to the manner of reproduction of the artist's work. It implies something wrong with the illustrator's attitude toward his job, and concerns us here only in so far as such an attitude is quite incompatible with the spirit that is actuating the best and most significant work done in American book-illustration—and that includes also book decoration—today.

The well made book should be considered as a whole, in which one may ask to see at least a modicum of cooperation between printer, illustrator and binder, with resultant harmonious inter-relation of the products of their respective arts. That injects, at once, a decorative element into the drawings of the illustrator, which, from this standpoint, should obviously be executed with reference to the type used. Whether

*The modern movement toward fine book-making has aroused in our illustrators an interest in line work*

Frank Weitenkamp

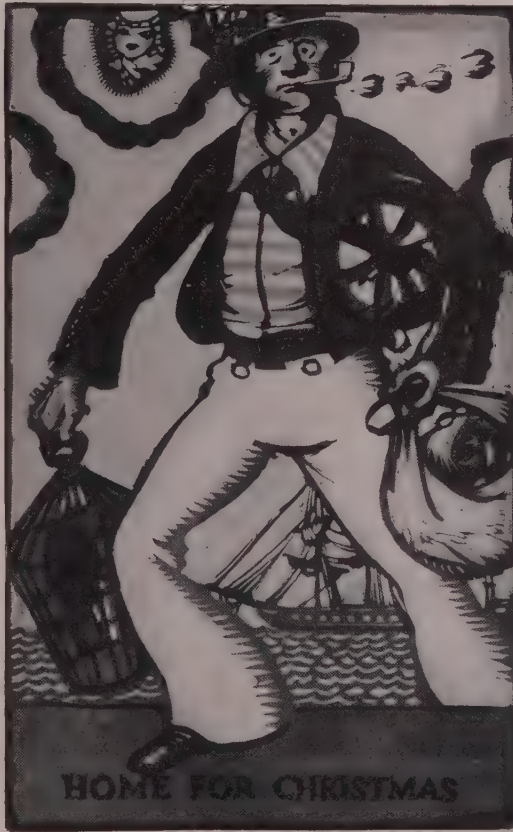
it the demand for drawing in line, not in tone (painted or washed), since typography is really drawing in line, and the proper direction of harmony is thus established.

I always like to quote the happy saying of W. A. Duggins, to the effect that we like line drawing in book illustration because it, like typography, makes effective use of the white of the paper to gain its results. Are there artists who feel an irksome restriction in all this; an unworthy fettering of their individuality? Is it not a poor soul that cannot play team-work with others, that cannot do its stint, and do it well, within the limits set by conditions and material—by the "medium," as we say—in all the arts, in all work, in life itself? Has

Goethe's saying, that the true master is evidenced only within the control imposed by limits, lost its application?

At bottom, all this means also another proof of Emerson's dictum that the really practical is also the beautiful. Practical considerations have much to do with the increasing re-adoption of line work, as they have also with other changes concerning printing and paper. Practical considerations quite naturally brought the use of the woodcut — at that time purely a line process—in the earliest illustrated books of the fifteenth century. Wood engraving being a relief process like typography, the cuts could be printed at

ILLUSTRATION BY EDWARD A. WILSON  
FOR "IRON MEN AND WOODEN SHIPS"

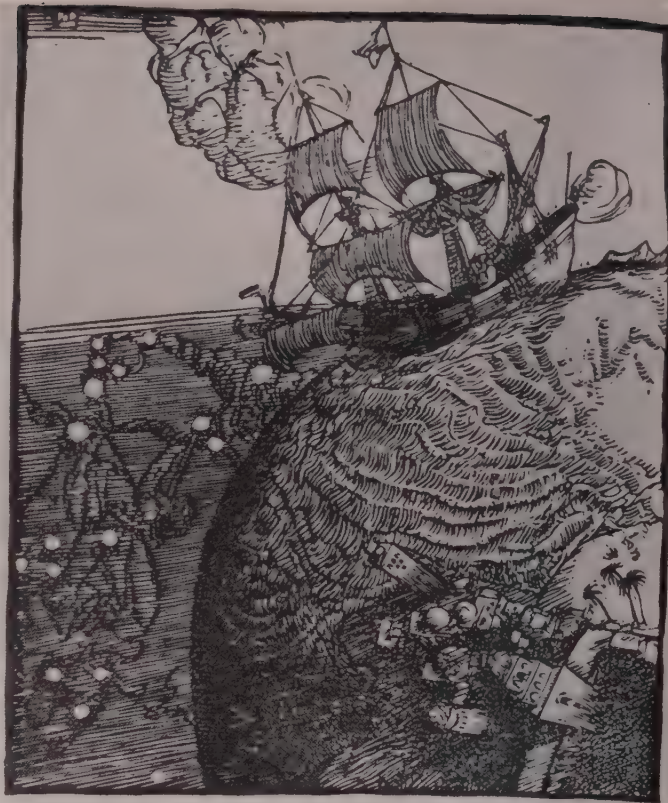




the same time as the text. The woodcut held its own in this field for several centuries, and it produced before the end of the fifteenth century such a model of what a well-made and decorated book should be as the famous "Hypnerotomachia" of 1499 (Venice).

Then came, at the end of the eighteenth century, Bewick's application of the principle of the white line in wood engraving, which made possible the production of tones, both delicate and vigorous. This possibility was heightened by the use of box-wood, worked on across the grain (instead of with the grain, on planks of wood, as formerly) with a burin or graver instead of the knife of old. Eventually, in the last quarter of the nineteenth century, this led to the work of the "New School" of American wood engravers, with almost incredible richness of tone and subtlety of gradations.

ILLUSTRATION BY F. LUIS MORA,  
FOR "BIRTHRIGHT"



WOODCUT BY ALLEN LEWIS, FOR "JOURNEYS TO BAGDAD"

Reproduction of the original painting or design was accomplished with astounding response to the slightest nuances.

The glory of this virtuoso achievement was comparatively short-lived. Photo-mechanical processes were perfected, and the half-tone especially offered cheap and quick reproduction of paintings or wash drawings. So the process of eliminating, or at least greatly diminishing, the rôle of line drawing in illustration was carried on. Meanwhile, however, there had been developed a school of pen-draughtsmen in this country, praised with justifiable satisfaction by Pennell. E. A. Abbey, C. S. Reinhart, Robert Blum, the whimsical Alfred Brennan, W. H. Drake, O. H. Bacher, Kenyon Cox and others shared in the distinction of this memorable group.

To line work we are returning today. That does not mean retrogression, nor a copying of old models. Every period has the possibilities of its spirit. The spirit of the present is being evidenced. It is shown and expressed in a return to sound principles that are not out of date—a phrase so often misleading—because they were applied four-and-a-half centuries ago.

Today the movement for fine printing is



"A MARKET IN BALTIMORE," ILLUSTRATION BY WALLACE MORGAN FOR "AMERICAN ADVENTURES"

already wide-spread in our land. It is not only a matter of *editions de luxe*, but of the exercise of, and delight in, good craftsmanship in the everyday job. The interested ones are not only fine printers and designers in printing (Rogers, Updike, Goudy, Rudge, Dard Hunter, Munder, Marchbanks, McMurtrie, Nash, and many others) but also designers of book decorations (Cleland, Duggins, Edwards, Singleton, *et al.*), art directors of various publications, illustrators such as Rockwell Kent and Edward A. Wilson, wood engravers, and those engaged in business having relation to this matter of improved typography; for instance, advertising men such as Burton Emmett and E. E. Calkins. Indeed, it is on our advertising pages that we find some of the most striking examples of this newly awakened and very active interest in the art of printing and the decoration of the printed page. For instance, those by J. J. A. Murphy, or by Franklin Booth, —whether we agree or not with the latter in his imitation of wood engraving. Propaganda for the good cause has been furnished effectively by H. L.

Johnson in his "Graphic Art," by the "American Printer," "Printing Art," and by other publicity agencies.

There is also to be noted the re-entrance of the woodcut into the field of illustration. Here the expression is of today, while the method in some instances reverts in a measure to that of former centuries. In so far, that is, that tone is not so much kept in view as the line. Well spaced lines give play to the white of the paper, and the eye travels easily from illustration or decoration to type, and *vice versa*. Rudolph Ruzicka, A. Allen Lewis, J. J. Lankes, Howard McCormick and J. J. A. Murphy have shown in very individual ways what can be done in this combination. Ruzicka showed it the volumes on New York and Newark, issued by the Grolier Club and the Carteret Club, respectively, and in Mrs. MacVeagh's "Fountains of Papal Rome;" Lewis in his cuts, with an archaic flavor, for "Journeys to Bagdad," by Charles S. Brooks; Lankes in the illustrations for Robert Frost's poems; and Murphy in a slender quarto issued by the Ritz-



Carlton Hotel, the production of which was superintended by him.

Among illustrators today a number have reverted to the pen: the late J. C. Coll, John Wolcott Adams (recently deceased), Wallace Morgan, G. Wright, Walter Jack Duncan, H. Raleigh, John Sloan, and F. Luis Mora. They may not all have in mind the relation of their drawings to the printed page, but they do insist on the line clearly and cleanly put. There have been experiments, too, in the use of the crayon, as for example by the late George Bellows in the pages of the *Century Magazine*. Yet, even there, one feels the line rather more than surfaces of tone such as were exhibited, often in unaccented grays, in the short period of the last century when lithography was used somewhat in illustration.

Illustration executed in the spirit indicated cannot well be treated as a pot-boiling job, nor does it easily leave room for the facile, carefree attitude assumed by some of our most popular artists of recent times. Luckily, even in the day when their vogue began, we had men such as Pyle, Smedley and Keller, who faced their task with effective seriousness.

An annual review of accomplishment through the new spirit in bookmaking is offered by the yearly exhibition of "Fifty Best Books" arranged by the American Institute of Graphic Art and shown in various cities of the United States. These books are selected for the perfection of their typography, and for the beauty of design and workmanship of their bindings, as well as for the illustrations they contain. Before this exhibition was inaugurated, comprehensive exhibits of book illustration, from the 15th century to the present, were held by the New York Public Library's Prints Division, the Grolier

Club, and the Metropolitan Museum in New York. Other similar exhibitions were arranged in the Carnegie Institute at Pittsburgh, and elsewhere. These all have formed collective proof of an interest quietly but surely growing. An interest bearing fine promise for the future of good printing, and of appropriate illustration and decoration, in our land.

In this movement toward the making of fine books, toward the practice of typography as an art, bearing with it the necessity for close cooperation between all those concerned in the production of the result, lies the richest and finest guarantee for the future development of the illustrator's art in the United States.



"BROAD STREET"

A WOOD ENGRAVING BY RUDOLPH RUZICKA, FOR "NEWARK"

# American Art and the Holiday Spirit

IN THE BLEAK and Round-head-ridden winter of 1645 some old Hogarth of the homely arts, lacking sarcasm, inked his brush and recorded against our timely consideration the lament that then was in him:

"Any man or woman . . . that can give any knowledge, or tell any tidings, of an old, old, very old gray-bearded gentleman, called Christmas, who was wont to be a verie familiar ghest, and visite all sorts of people both pore and rich, and used to appear glittering gold, silk, and silver, in the Court, and in all shapes in the Theatre in Whitehall, and had ringing, feasts, jollities in all places, both in the citie and countrie, for his coming . . . whosoever can tel what is become of him, or where he may be found, let them bring him back againe into England."

If for Court and Theatre we read academy and gallery, and in place of England, the American canvas, we may thank our anonymous friend for his suggestion. But it is a half-tone suggestion; he might for our purpose have sketched it blacker. Before we nod acceptingly, before we topically deplore the defection of American painters from the peppermint-stick variety of Santa Claus, we might review their implied affection. Before we pursue the regret of our seventeenth century *provocateur*, who adds that this errant Christmas "was full and fat as any divine doctor" but "hath looked very thin and ill of late," we would do well to ponder how happily this seasonal "verie familiar ghest" ever was supported by our national easel.

Casting about for a suggestive old-fashioned rack on which to hang the bright mufflers and mittens of this picturesque argument, I came upon James Pollard's "Approach to Christmas." While it makes no bid for popular recognition of some Christmas label, it takes itself genteely for granted. It would have been held by a gazeteer, by a middle-class Surrey hostess, even by a Royal Mail clerk, to be someone's painting, not anyone's illustration. Stretching its merit we may say, this is life and Christmas the incident. Looking at Pollard's festive coach and holly-fied natives, we ask ourselves just to what degree American studios have been concerned with mistletoe motives. And, nursing a faint suspicion, we answer after some small research: by tradition, inevitably; by spontaneity, hardly at all.

When history files an action against art, litera-

*Our native painters have left almost untouched the Christmas tide as too commonplace a subject for their expression*

H A V E N P A G E

ture is commonly the court. If our Cromwellian malcontent had waited sixty-seven years he could have attended benign Sir Roger de Coverley's confession in *The Spectator*: "I allow a double Quantity of Malt to my small Beer, and set it a-running for twelve Days for every one that calls for it. I have always a Piece of cold Beef and a Mince-Pye upon the Table, and am wonderfully pleased to see my Tenants pass away a whole Evening in playing their innocent Tricks, and smutting one another." Supposing Tony Sarg in a Queen Anne skirted coat had called one evening. Would he have water-colored some jolly scenes of little figures?

Another century sees Dickens putting the last Anglican touches to the really Saxon business of Christmas. Plum puddings are made safe for the British Empire. Mrs. Cratchit has seen to that, and Tiny Tim to the more or less happy tears that go with it. But what Yankee could we have got to chuckle creatively, seeing how "Mr. Pickwick . . . was standing under the mistletoe . . . now pulled this way, and then that, and first kissed on the chin and then on the nose, and then on the spectacles, and to hear the peals of laughter which were raised on every side" or "Mr. Pickwick . . . going through all the mysteries of blind-man's buff, with the utmost relish of the game, until at last he caught one of the poor relations"? Surely not Mr. Gibson. No, we would have to read on to interest Mr. Gibson about the same game of blind-man's buff: "The poor relations caught just the people whom they thought would like it; and when the game flagged, got caught themselves." And in the end Mr. Gibson would not have used color.

In England, then, there was the life, there was the literature and, inevitably, the color depiction. What of these States?

Well, what would the layman's quest turn up? Magazine covers. Seasonal illustrations. Jessie Wilcox Smith and artificial dreams for children. Early designs by Maxfield Parrish and W. T. Benda. Bethlehem stars or Medieval boars' heads on platters. It is easy to see that money has been made and ideas manufactured.

Perhaps we shall find a commemorative mural by Blashfield. There is exactly one subject: "Christmas Bells—a Fragment, 1892;" and it is



little more. Hope flares as we turn up a scene at Washington's Christmas dinner-table by Walter Tittle. Memory prompts to the description of an eye-witness: "Then the President, filling his glass of wine with great formality, drank to the health of every individual by name around the table. Everybody, imitating him, charged glasses, and such a buzz of 'health, sir,' and 'health, madam,' and 'thank you, sir,' and 'thank you, madam,' never had I heard before." It is the President standing to the toast the artist has shown! But with a sigh we note that Martha's face at the table-end is a caricature of the Stuart portrait, that the whole is hardly more than a sketch.

Pictures wanting, let us weigh letters. We might begin with Samuel Sewell's *Diary*, that now resuscitated Puritan treasury; and our first reference may discountenance Sewell's contemporary, the 1645 Englishman quoted as mourning his proscribed St. Nicholas. "N. E. Men came hither," wrote the intolerant old Yankee, "to avoid anniversary days, the keeping of them, such as the 25th of Decr. How displeasing must it be to God, the giver of our Time, to keep anniversary days to play the fool with ourselves and others." Was this the early (and hence tutelary) attitude of New England toward holly berries?

Of course we may not blame our painters for their Yuletide apathy. But it is difficult to suppress a small regret that our scribes could find in the American holiday no more indigenous material. We look in vain.

Irving! someone cries, in a Sketch Book tone. Let us see. Has this most English of New Yorkers not dealt with Christmas with an intent that, in our particular, is desultory? "One of the least pleasing effects of modern refinement is the havoc it has made among the hearty old holiday customs. It has completely taken off the sharp touchings and spirited reliefs of these embellishments of life, and has worn down society into a smooth and polished, but certainly less characteristic surface. Many of the games and ceremonials of Christmas have entirely disappeared. . . ."

Our conclusion—that where painting and writing have not embellished, life has been left by the wayside—seems too obvious. For we cannot deny our present society its very real little furore at the end of every year. What has concocted our present Christmas punch, whose dregs is the department store, whose spiced froth is the better of a gift-exchange, whose aroma is often synthetic? Whither the picturesque?

It is not enough to speak of the changing times; yet, without bromidic recourse to War or Religion, we must generalize.

The question, put to an erudite septuagenarian friend of mine recently, elicited a nice if not entirely water-tight answer. We may sum up with him that Christmas is too trite with us to have been manifest in art. The New Englander brought it as a day of devotion. Dutch, Germans, Swedes and French locally restored to us its folk simplicity in celebration. But as soon as families of wealth graduated from sectional conditions of patroonage and slave-driving—during which artists were well content to do their portraits—and realized the national aggrandizement through politics and commerce, they relinquished the merry and symbolic Christmas time, as an institution, to the less cultured, to the receptive masses. Thus the leaders of the society kept alive only those aspects of the day which might be conveniently indulged in placating periodically a growing family, in uniting an already large one, in emanating well-being from an already respected one. And, he continued, since it is wealth and distinction which institute the new phases of humanism that find response from the artist, luxury brought portraiture, building brought murals, commerce brought marines and pictures of industrial scenes.

As I said, nice enough; and if acceptable we may easily understand how newspapers, retail trade, and our national religion of advertising finished the parallel job for banality.

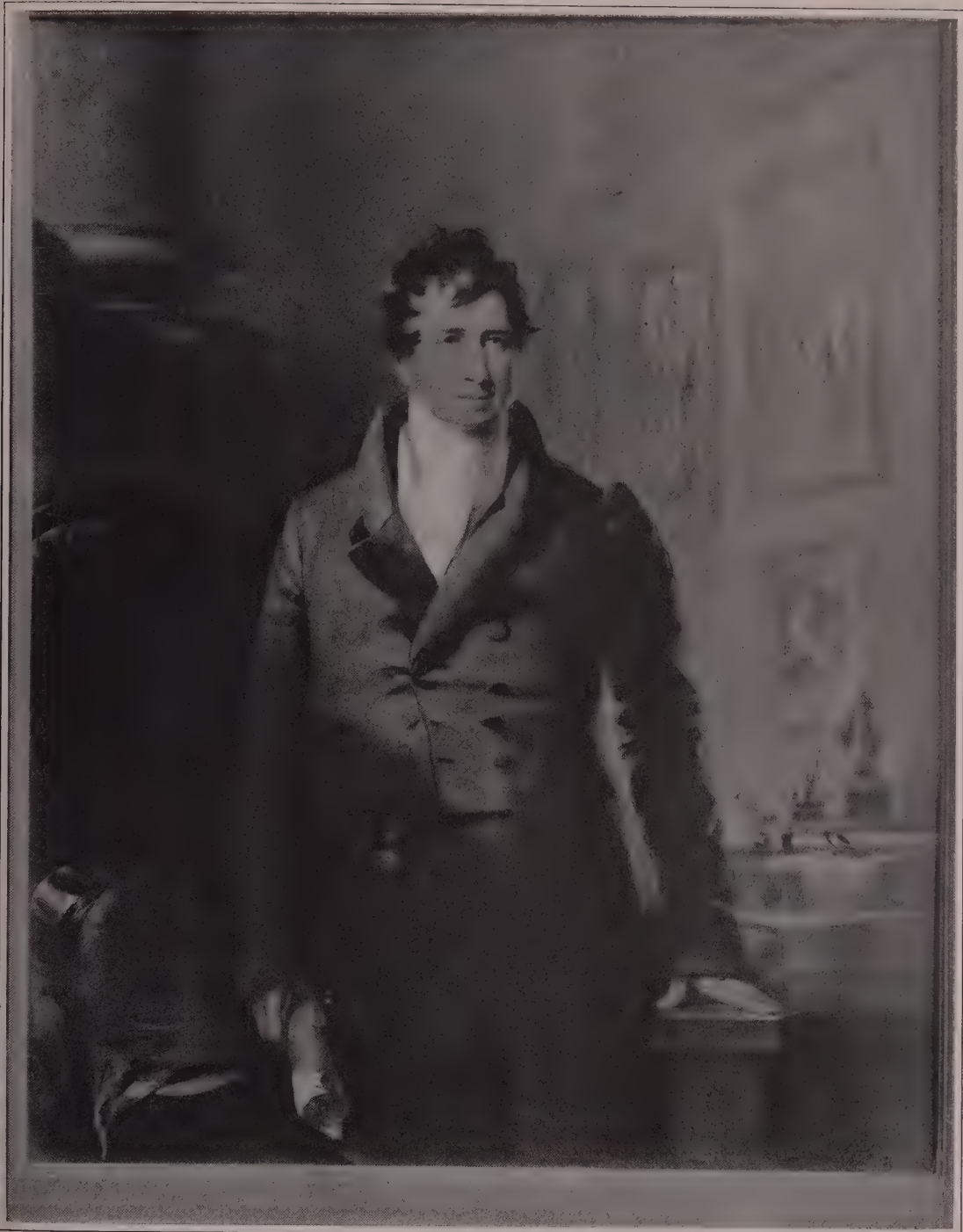
But while such a case may polish off the puzzle of the lacking Christmas spirit in American painting, it will never justify the wealth of American landscapes.

Which brings us to (what seems to me) a significant quietus. A discussion in sociological terms may modify, may annotate a work of man's vision, but never add to or account for it. In painting, or any other art feeling, there can be no vindication of topic, no justification of category.

Last month I asked one of the National Academy's landscape members about British Christmas prints, this essay in view. He said he didn't recall any. Horatio's philosophy has still room for dreams.

And is the English such an infallible society? All Christmases were not so pretty as Mr. Wardle's. What of Sam Pepys's in 1668? "So home, and to dinner alone with my wife, who, poor wretch! sat undressed all day, till ten at night, altering and lacing of a noble petticoat: while I by her, making the boy read to me the Life of Julius Caesar. . . ."

Any Hogarth could have painted that picture; but none would have figured in it the rotund *santa*, benign and bountiful.

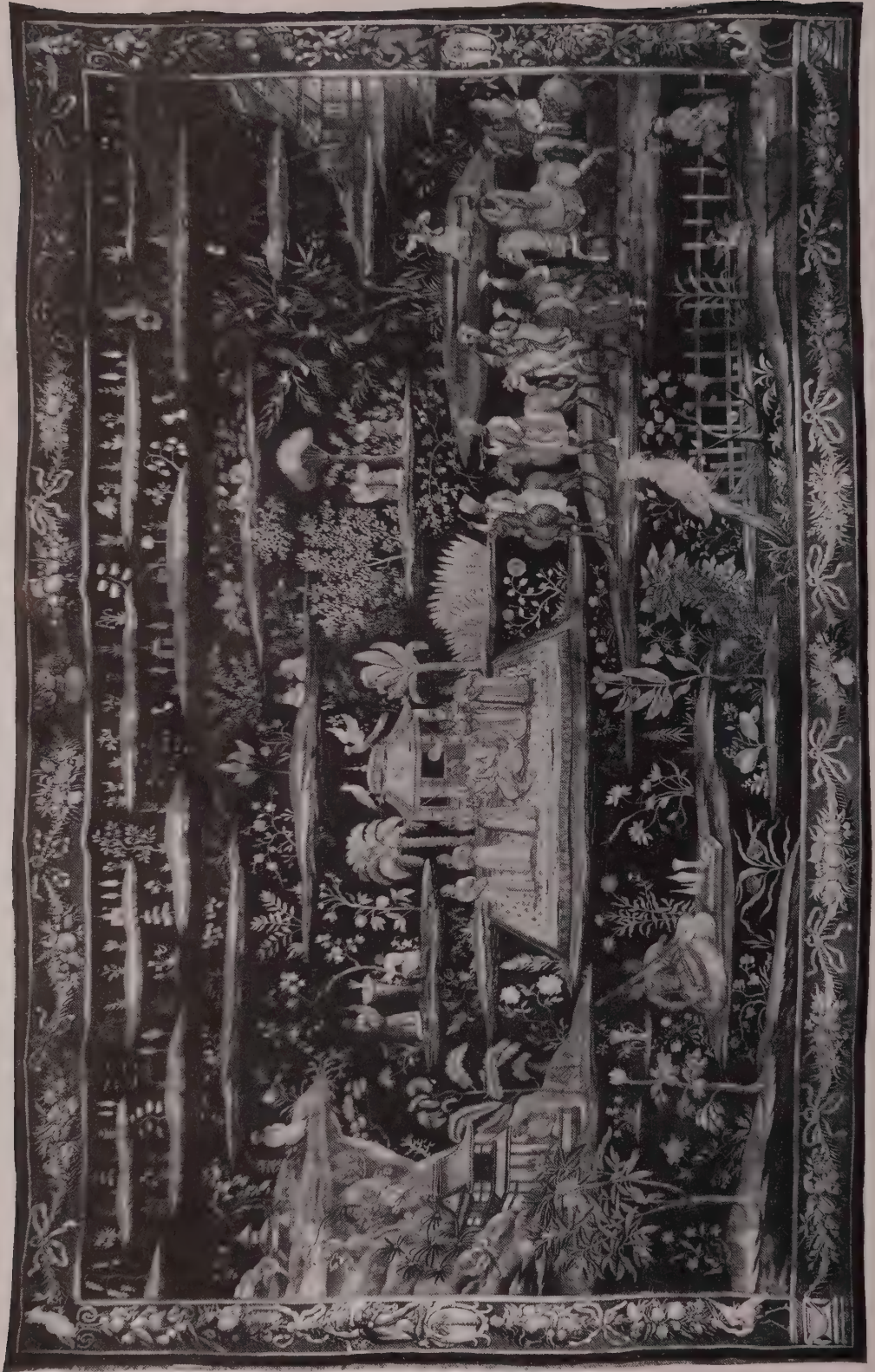


DR. WILLIAM POTTS DE WEES

A PORTRAIT BY JOHN NEAGLE

*In the Centennial Exhibition of the National Academy of Design at Washington, D. C.*





THE LARGEST OF THE ENGLISH CHINOISERIES ACQUIRED BY ELIHU YALE

THE CONCERT

# The Tapestries of Elihu Yale

UNPARALLELED IN ARTISTIC interest to all Americans and to English speaking peoples as well, is the series of English Chinoiserie owned by the pioneer benefactor of the University which bears his name, Elihu Yale. One wonders, in seeing this group of tapestries, the most important of their class known to exist, why it never found a place in the great institution at New Haven on which that connoisseur showered so many gifts in his time. Surely in the esthetics department of that University, this set of unusual textiles, pre-eminent in color and in vivacity of tone, could have found no better sanctuary. Through strange chance these works, after having been for so many years in Suffolk, England, have found their way to the United States, through the sale of Glemham Hall where they had so long been hung in an atmosphere hallowed by English tradition.

How little we realize how close the kinship is between Great Britain and the United States, not only through ties of blood, but in artistic and intellectual realms! It seems good in this season of sesqui-centennial celebrations, that the unusual fabrics themselves would furnish a text. Even alumni of Yale University would have to stop, as they look at reproductions of these works of art, and think back a little, before they would realize that Elihu Yale, after all, was a British subject. He left this country, or, shall we say, was taken away from it, at the age of four years, and never returned.

According to the records, he was born near Boston in 1648, the son of one David Yale, a native of Denbighshire. The father went back to England in 1651 and a year or so later the family followed him. After having received a most excellent education in London, Elihu entered the employ of the British East Indies Company, and in 1678 was sent to one of its posts. His advancement was rapid and some years later he was

*These four panels form the most important group of English Chinoiserie known to exist*

WILLIAM TAPPAN



ELIHU YALE, 1717

He accumulated a considerable fortune with which he returned to England.

Oddly enough, despite the fact that his recollections of the New World must have been very meager, he was intensely interested in the New England colonies and their intellectual welfare. A collegiate school that had been founded at Saybrook, Connecticut, had been drawn to his attention by Cotton Mather, and for some years he sent it books, art objects, and money, his donations amounting in all to about eight hundred pounds. That meant in those days considerably more than the four thousand dollars it would have signified in this first quarter of the twentieth century. The gifts not only were important intrinsically, but they were a godsend to a struggling young institution.

Finally the school was moved to New Haven. The first building erected there was called Yale Hall, and finally, in 1745, the name Yale College further spread the donor's name and fame. Today we have Yale University, with resources of forty-four million dollars, and intellectual assets so great that they are beyond appraisal.

It seems that from 1714 to 1721, Elihu Yale kept sending to this then tiny fane of learning precious objects, heartening messages, and timely remittances. Shortly after his death in 1721, his son-in-law, Dudley North, of Glemham, forwarded the philanthopist's portrait, painted by a London artist, to be hung at the college where it is still cherished.

In the churchyard at Wrexham, one may read the epitaph of Elihu Yale, which is as follows:

Born in America, in Europe bred,

In Afric' traveled and in Asia wed,

Where long he lived and thrived, at London dead.





THE PROMENADE

*This is the narrowest panel in the Yale series, and takes its name from the group in the center*

Much good, some ill he did,  
So hope that all's even,  
And that his soul thro'  
Mercy's gone to Heaven.

When he came from India in 1692, Governor Yale brought with him a vast collection of beautiful things, among which were screens, lacquer

work, silks, and other examples of Oriental craftsmanship. From these treasures, possibly, came some details of the cartoons for the tapestries now received in this country by P. W. French and Company, and described and illustrated in this article. The English expert, who has examined them with painstaking care, reports uncontrovert-





THE PALANQUIN

*This is a favorite subject for Chinoiseries, but the Palanquin in this panel is of special interest because the canopy is folded*

ible evidence that they were the work of John Vanderbank and were woven on the looms of the Royal Great Wardrobe in Great Queen Street, London. He has confirmed this view also by comparing them with signed examples by that master craftsman.

Very little is known in this country concerning the English Chinoiseries of this type, so suggestive of the same influence which inspired Chippendale in furniture design. Occasionally examples are seen but very rarely, indeed, do they get to this side of the Atlantic. They must be only small ones, certainly, as compared with these important specimens.

There appears to have been several of these

groups. In English country mansions such sets are rarely complete, and in most cases only two panels remain. It is not surprising, therefore, to find that in other collections the component hangings do not belong to one original suite, a fact which is a rather deplorable index of neglect. Even the first set, woven by Vanderbank on the royal looms in the atelier of the Great Wardrobe—"four pieces of fine Tapestry hangings designed in the Indian Manner"—for the decoration of the Queen's withdrawing-room at Kensington Palace in 1690, has disappeared and left no trace.

The great vogue for Chinese and Indian works of art that prevailed in England from the reign of Charles II to that of George III, naturally led to





THE TOILET OF THE PRINCESS

*This panel is the second largest and was given its name from the group in the lower left-hand corner*

the weaving of tapestries suggestive of them. Distinctively English, the style had nothing in common with the "Indian Hangings" of the Gobelins, or the "Chinese Set" by Boucher, woven at Beauvais. Nearer akin to it, perhaps, were the tapestries representing Chinese figures wrought in gold, silver and colors on a black ground by Josse de Vos of Brussels, of the Arenberg family.

Keenly aware of the great popularity of Chinese lacquered screens in the late seventeenth century, when they were often used to shut off the end of large halls and mask the doors, the English tapestry weaver set to work to reproduce the same decorative scheme in his textile medium. Sometimes he used Indian figures and at other times Chinese, but the architecture and setting were nearly always Chinese. But whether Chinese or Indian motifs were chosen, there could be no more appropriate or fascinating background to the walnut or lacquer furniture of the William III or Queen Anne period, than the Chinoiserie tapestry.

Like the old Gothic hangings the Chinoiseries

had no concentration of effect; the motifs were isolated so that the intervention of a piece of furniture did not destroy the decorative effect. The innumerable plants, trees, insects, birds, persons and buildings provided a wealth of interest and amusement in a world where time moved more slowly than ours. The color scheme was founded on mother-of-pearl on dark lacquer. It was light, brilliant and delicate in fresh greens, crimsons, yellows and blues upon a black, brown or blue ground.

Vanderbank's success with his Indian hangings for the Queen's withdrawing-room at Kensington Palace brought him an order for additional tapestries for the same Palace. It also provided him with commissions for sets from noblemen and men of wealth, which he duly carried out in the offices of the Great Wardrobe at that time situated in Great Queen Street near Lincoln's Inn and Drury Lane London. Some he signed with his name and address. It was a privilege of his office as royal "Yeoman" or master arras-worker. "The Chinois-

eries possessed great fascination in the eyes of any official of the Crown. When he was also a collector of works of art and an amateur of the beautiful for itself alone, the charm of tapestries in this style was irresistible.

Elihu Yale's connoisseurship and his hospitable nature undoubtedly counseled him to obtain the latest sensation in works of art to give pleasure to his friends. His living in the East had favorably influenced him to Indian scenes and prompted him to acquire this set of Chinoiseries. Indeed, he may have had a part in their creation.

As are those of the premier set woven for the Queen's withdrawing-room in Kensington Palace in 1690, the Yale Chinoiseries are four in number. They are of larger size than the Queen's series by about eight yards, mostly by reason of greater height, though they were probably woven from the same cartoons with the variations in detail always found in tapestries of this style. They have a uniform height of eleven feet, while the width of the different panels is seventeen feet, eight inches; thirteen feet, two inches; ten feet, ten inches; and eight feet, nine inches.

The borders are of similar design, the ground being of a very quiet and harmonious red, which enhances the depth of the black field of the panels. The horizontal bands have vases of flowers in the middle; on either side are festoons of fruit, flowers

and foliage hanging from rings and tied with ribbons in true lovers' knots. The decoration of the vertical bands consists mainly of pendants of fruit, flowers and foliage with similar knots; at top and bottom there is a parrot and another exotic bird.

In the middle of the border there is placed a cartouche containing a tree of the palm order, or perhaps a banyan on a light ground. It was supposed by the old owners to have some allusion to Yale's association with Madras, but is more likely a little decorative device to link the border decoration to that of the panels, a function likewise fulfilled by the squatting figure of a monkey above the cartouche.

These tapestries generally go by the title of the chief incident or some prominent incident represented in them. The largest panel is known as "The Concert." To the left of the center of the composition is a rajah seated on a carpet, with three standing ladies to right and left, some bearing vases while others may be dancers. In the background is a summer-house with birds on the roof. On the right is a large island; a mounted band provides music on simple instruments, attended by cavaliers and an archer with men on foot. More music is provided by two lady members of the orchestra playing a drum and stringed instrument to the lower left of the central incident.



YALE COLLEGE IN 1828



On the extreme left of the tapestry a house nestles under a huge overhanging rock; on the top of it is a figure with a building, trees and birds. Between it and the central group an island appears, where a sage and a youth perform a religious rite. Various people are represented in amusements or serious occupations in the distance—for instance, the fine figure of a bowman shooting a bird. Trees are spotted over the dark ground in great numbers and variety, making a rich and crisp pattern with exotic plants and flowers, among which are parrots and other birds of brilliant plumage great and small, while by the distant islands butterflies flit to and fro. In the lower part of the right vertical selvage appears the St. George's cross mark common to English tapestry manufactories.

"The Concert" was a favorite subject, and is repeated in a tapestry at the Vyne, near Basingstoke, and in a hanging now in America. In both these examples, however, there are differences: the height is reduced by cutting off rows of islands at the top, while the design is reversed.

The panel next in size may be entitled "The Toilet of the Princess" from the group on the lower angle on the left, where she is gazing in a mirror, to observe how the maid has arranged her hair. A notable object in the foreground is a table with cabriole legs, the front pair united by a stretcher—an English transitional type of leg. An attendant standing with a tray containing a jug and cup is receiving instructions from a kneeling figure. A party of musicians appears on the island above, which is dominated by a huge rock, and tree. A lady and child promenading; a servant kneeling before his master; with a summer-house of exquisite design in the background from which a bridge spans the void towards a rock with overhanging top; the lovers under a weeping willow; and the magnificent parrot in the foreground, form the chief points of interest. The parrot is important as he appears in a tapestry in the Victoria and Albert Museum which bears the signature: "John Vandrebanc fecit."

This Museum example is practically a replica of the narrowest panel of the Yale series, "The Promenade," and the chief differences have arisen from the weaver having to adapt his composition to fill panels of different dimensions.

The museum panel measures nine feet and two inches in width, by ten feet, however, and one inch in height. The Yale panel is only eight feet and nine inches wide, but eleven feet high. The greater width of the Museum panel made it necessary to introduce three extra groups, and several figures, and to cut off the distant rows of

islands at the top. The main incidents however are the same in both—"The Promenade," a nobleman with a parasol-bearer, talking to a man sitting on a mat within a summer-house; the fruit-gatherers climbing a tree; and the fine figures of the harpers in the foreground to the right.

The remaining panel, "The Palanquin" was one of the most favored subjects and one which received various treatments. Here the canopy is folded up and the four bearers are preceded by an *avant-courier*. Four ladies on an adjacent island await the rajah's arrival where a balustrade leads to the gardens of a mansion. A porter and two musicians on an island below are receiving instructions from an official.

This panel contains the English manufactory mark in the lower part of the vertical selvage on the right. "The Palanquin" appears in a panel in a Chinoiserie belonging to the Hon. H. D. MacLaren, and another at Addington Hall. A third was the property of Lady Sackville.

Glemham Hall, Suffolk, where these tapestries hung for over two centuries, was in Tudor times built for the old family of Glemham of Glemham. A picture recently in the house represented it as an edifice surrounded by a semi-fortified wall, with a pavilion rising from the outbuildings, and many gables. They were a gallant race; one in Queen Elizabeth's time was a sea-rover, an "Adventurer" who sailed like Drake and Raleigh to raid the Spanish Main; while another was a famous soldier in the Civil War, the hero of sieges and a die-hard. The war proved their ruin, and about the end of the seventeenth century Glemham had to be sold.

The new owner was Dudley North, a son of the second Baron Guilford, and husband of Catharine, eldest daughter and co-heir of Elihu Yale.

The male line of Dudley North of Glemham came to an end in 1764, but the female line was continued through the Earls of Pembroke, and so there came to live at Glemham the Hon. Mrs. Herbert, who outlived her children and left Glemham Hall to her nephew, Dudley Long, who assumed the name of North. He died in 1829, and with his death the lineal descent of Elihu Yale became extinct.

Glemham Hall reverted to the Earls of Guilford, and one of the last dwellers there was the Dowager Lady North, who had with her her younger son, Mr. Eden Dickson.

On the sale of the Glemham property by Lord Guilford, the tapestries left the old home they had adorned since the marriage of Dudley North to Catherine, daughter of Elihu Yale, the benefactor of Yale University, and finally were brought to this land of his birth.



MEMORIAL FOUNTAIN TO EUGENE FIELD, IN CHICAGO

BY EDWARD MCCARTAN

## The Sculptor Looks at Literature

SCULPTURE these days makes poems plastic; finds fictile forms for fiction; and visualizes the book in bronze.

Author and sculptor have struck hands ever since the world began. Ung. of the Neolithic Age, listened to the tales spun from the fancy of the dreamer of

*Many old favorites from stories and poems have been given form in marble and bronze*

RICHARD ELMORE

lated their myths to sculpture was a literature of religion.

dreams and carved them on the living rock. Man made deity, graven its rude image and bowed down before it. He peopled high Olympus with his brain gods; invented their attributes and trans-





"THE SUGAR PLUM TREE" FROM THE EUGENE FIELD MEMORIAL

BY EDWARD MCCARTAN

Sculptors through all the ages have been fashioning into shapes the ideals of the scribe. Stylus and chisel were the tools of kindred arts in the days when priests held the key of the written word. To the sculptor it was given to incise the hieroglyph; to mould the symbol; and to make visible and tangible the things of the scroll. Allegory and fable he took from the vellum and bodied forth so that men might see. Such was the beginning of this new mission of sculpture as the interpreter of the typed page.

As so many of the earlier American sculptors studied abroad, they were more or less influenced by the Greek and Roman spirit in all that they did in the transmutation of literature into the evidence of things not seen. Randolph Rogers, going from a little New York village, became a pupil of Bartolini in Rome, and as such was steeped in the classic tradition. When Bulwer Lytton's "The Last Days of Pompeii" was published, Rogers was fascinated by this melange of history, archaeology and fiction, and was led to model his "Nydia, the Blind Girl," one of the characters of that novel. The figure, leaning upon the staff, in an attitude of groping forward, and with the look of strain about the sightless eyes, is indeed a pathetic one, as we see it to this day in the collections of the Metropolitan Museum of Art. Here is a bit of story-telling sculpture, a blending of refined antiquity with the modern historical romance, if we view it as visualized literature.

Then there was another Rogers, named John,

who gave to us the vision of the book in his own self-taught way. Perhaps he should not be mentioned on the same day with his namesake of the grandiose school, but if to do so be sacrilege, make the most of it. Many of us remember those beige groups of his, just about the right size to fit into the gap between the lace curtains of the front parlor window, and raised on the black walnut tables just high enough for all the world to see in passing. Perhaps the hue of unwashed wool, or of putty, or whatever the color of the dun medium may be called, is not especially alluring. Undoubtedly, however, his works reveal a certain human quality, one might say a literary or, at least, a narrative feeling, which had its appeal in the much assailed Mid Victorian era, and has even in this century. There are collectors of Rogeriana, and one museum especially, up Salem way, has gathered some for cultured Massachusetts to admire. Rogers was ambitious in his range of authors, for more than once he essayed to interpret Shakespeare, as, for example, the trial scene in "The Merchant of Venice," where the fair Portia outwits Shylock. One of the most popular of his creations was the episode of the proxy proposal made by Alden in behalf of the Captain of Plymouth, which brought forth the reply, "Why don't you speak for yourself, John?"

Probably no American poet ever touched our hearts more deeply than did Longfellow, and naturally the sculptor, in seeking for literary themes, has found much in the poems of the amiable bard of Cambridge, which he could



"WYNKEN, BLYNKEN, AND NOD," ALSO FROM THE EUGENE FIELD MEMORIAL

express in terms of a common denominator. Even when the interpretation was almost painfully literal, it had its well defined sentimental approach. There is a plaque in high relief mostly, in which George Beck, a sculptor of Troy, New York, has doubly portrayed "The Village Blacksmith." In the lower half of the circle appears the interior of the smithy "under the spreading chestnut tree," while the smith stands at his anvil, his eyes uplifted as in reverie. The upper portion of the panel is given to the village choir where his daughter, who is far in the foreground, sings. So little is left to the imagination here, that in one section of the design appear in raised letters the major part of the idyll itself.

Augustus St. Gaudens, trying his prentice hand at the plastic art after his European studies, gave us the figure of Longfellow's "Hiawatha," which still sits in a park in Saratoga. A lithe Leather Stocking Tale red man, rather than one of the smoothly flowing verse of the epic of "Poor Lo," is this creation—and in an ethnic way strongly suggesting the Indians of Randolph Rogers. There have been more compelling Hiawathas and Minnehahas since that time, less like the impossible heroes of James Fenimore Cooper and, to the sight, not so much akin to the tribe carved in wood for the shops of the old line tobacconists.

Many a character of the Longfellow legend looks over the shoulder of the man himself in the memorial designed by Mr. Daniel Chester French, which was dedicated in a public park at Cambridge, some ten years ago. The figures

in their low relief demonstrate very thoroughly how varied is the hold which the poet has on the American public.

Another example of the transmutation of paper to marble will be the memorial to Washington Irving now being modeled by Mr. French, which within a few months will be unveiled at the Sleepy Hollow Cemetery. The effigy of the well-known writer will be flanked on one side by Rip Van Winkle and on the other by the Moor, as emblematic of his historical researches in Spain, which he kindled into life by his fancy.

And this reminds one of good old Diederich Knickerbocker, whom Irving held forth to us as the author of the deathless history of New York. Some years ago Mr. James Edward Kelly modeled that worthy in a statuette which is found now and then. With such sculptural genre may also be placed a series of effigies in which Mr. Kelly interprets Dickens. Any sculptor who has an eye for character could hardly resist the temptation to show rotund Mr. Pickwick in the art of the round, and certainly Mr. Kelly has made his Bozian hero both genial and globular. With Pickwick; Samuel Weller is always to be welcomed, just as, if winter come, the spring cannot be far behind. And so the sculptor gives him in a companion piece—the smiling and impudent servitor blacking his master's boots.

The hegira of the characters of Mark Twain from print to plastolene has already begun. Only recently there was erected at Hannibal, Missouri, the boyhood home of Samuel L. Clemens, a





MEMORIAL TO EDGAR ALLEN POE

BY R. H. PARK

memorial group in which, sublimated, appears the artist's idea of Tom Sawyer and Huckleberry Finn. Just how true to type they are is rather a mooted question. There is a cloying, sugary

expression on the faces of both of them which reminds one of the pictures of Whittier's "Barefoot Boy" and there is a look of idealism in their uplifted eyes, which does not seem to go with

dipping fingers in spunkwater, as magic words which remove warts are uttered. It is more a look of the Sunday School they abhorred.

One need not fret one's soul over this, however, for there are infinite possibilities in sculpting the Mark Twain tribe which are yet to be realized. What a chance there is, to be sure! We shall see, perhaps, elbow to elbow in some repository, Colonel Mulberry Sellers, Pudd'n-head Wilson, Joan of Arc, Adam and Eve, the Cardiff Giant and Buck Fanshaw, the same who "never shook his mother." It may be that a sculptural genius is modeling the shot-filled "Jumping Frog of Calaveras," as an artistic paper weight, or sketching, as a book rest, figures from "The Prince and the Pauper!"

From the galaxy of characters created by the inspired pen of Edgar Allen Poe, sculptors of tomorrow may be drawing a wealth of material. Of the poet himself many representations have been made and even the raven has been shown sitting on "a pallid bust of Pallas." In an alcove of the Metropolitan Museum of Art there is to be seen a tall sculptured memorial to the novelist and poet, which reveals a comely female figure placing a marble wreath about the bas relief in bronze which the actors of America dedicated to his parents.

Our sculptors, in lending their art to the delineation of the people of the time, have modeled the creations of both native and foreign writers.

Miss Abastenia St. Leger Eberle has produced a delightful envisioning of Mowgli, the man child of the wild, who grew up with the monkeys, of whom we have all read in the Jungle Book. It is a tiny statuette, and yet a gem in its way, a thing of roguish grace and uncanny charm.

How sculptures themselves can be used, after being transmuted by the engraver's art, is demonstrated in the employment of pictures of the bas reliefs made by the elder Kipling for the books of

his more noted son. In the plaques from the scalpel of Kipling, *Pere*, Mowgli is happily surrounded by his brothers of the bush, by the lion, the bear, the snake, and all the folk of the Banderlog. The same method of illustration is utilized in the story of Kim.

European book characters are always meeting us in marble and bronze in unexpected places. Every now and then, there appears in the auction rooms the "spirit and image" of Don Quixote, tall, angular, forlorn, and yet for all that popular at many an American fireside. In one of the parks in San Francisco, by the way, is a monument by J. J. Mora, dedicated to the memory of Cervantes, the immortal author of the adventures of the Spanish knight. A bust of that writer appears on



"NYDIA, THE BLIND GIRL"

BY RANDOLPH ROGERS



a rugged, natural plinth, and far below kneel, as to a maker, he of the rueful countenance, and Sancho Panza, his faithful squire.

Robert Louis Stevenson might contribute far more subjects than he has so far, for his books are replete in colorful characters, from Long John Silver to the processions of the Land of Counterpane. The sculptors who have modeled the memorials of him, such as St. Gaudens and Gutzon Borglum, have quoted extensively from his words, which are placed on the reliefs from their ateliers.

Literary sculpture may be said to reach an apotheosis in the fountain in Chicago erected in honor of the late Eugene Field, with its many panels, each decorated with some scene taken from one of his never-to-be-forgotten verses for the very young. In these representations the sculptor, Mr. Edward McCartan, of New York, has adopted a simplicity of style which cannot but win the attention of every youngster who sees this work. In one of the compositions we see the voyage in the shoe ship undertaken by "Wynken, Blinken and Nod;" in another the Sand Man becomes a very real person, indeed. In the same category is the appreciation of the genius of Barrie in London, where "Peter Pan, The Boy Who Never Grew Up," is poised on the summit of a crag.

How far may literary sculpture go in this age when presses grind out best sellers by the million? So many of those who make the books of which there seem no end are yet so hale, that it will be a long time before monuments to their fame will be in order. Perhaps, though, every "Main Street" would like a statue of the heroine of the novel to which Sinclair Lewis gave its name! Then, too, there may be a demand for likenesses of the hero of "Seventeen," celebrated by Booth Tarkington! We may even require a composite figure of the successful American, the account of whose real reasons for winning wealth, as told in the Pollyanna



"PETER PAN," IN KENSINGTON GARDENS

BY SIR GEORGE FRAMPTON

press, is often such diverting fiction.

Where there are so many authors, and such a multitude of characters, there is certainly much in store for us. We may wish, for our mantels, the modeled idea of Irvin Cobb's "Judge Priest;" or the gaunt figure of Arthur Train's lawyer friend; or Octavus Roy Cohen's "Florian Slaphey." Then we may desire to have our Phidias go farther afield into some mead of asphodel and offer a concept gleaned from the poems of Amy Lowell, or the saccharine measures of Edgar A. Guest; or even interpret for us the esoteric mysteries of Walt Whitman. Somewhat conglomerate are American letters, and when the sculptor applies his art to them, he need not lack versatility!"

HONORS AWARDED BY  
CARNEGIE INSTITUTE, 1925

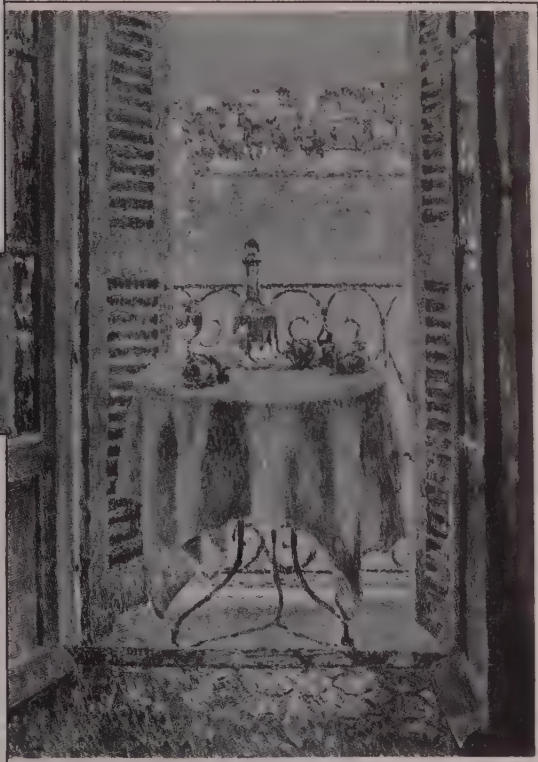
*In the Twenty-fourth Annual International Exhibition*



THE CAPTAIN, THE COOK, AND  
THE MATE

*By Charles W. Hawthorne*

*Awarded Medal of the Third Class*



WINDOW ON THE BAY OF  
VILLE FRANCHE

*By Henri Eugène Le Sidaner*

*Awarded Medal of the First Class*



BLUE AND SILVER

*By Emily Court*

*Awarded the Garden Club Prize*



NUDE

*By Ubaldo Oppi*

*Awarded Medal of the  
Second Class*



# HERE AND EVERYWHERE

*Hic et ubique? then we'll shift our ground*



TURKEY IN BRONZE

*Courtesy of Ferargil Galleries*

BY JOHN SINGER SARGENT

THAT JOHN SINGER SARGENT practiced the art of sculpture is little known. Until the auction sale of his private collection of pictures in London last summer his only work in this form of art ever seen in public was a great bronze crucifix designed for the Boston Public Library but first shown in the Tate Gallery in London.

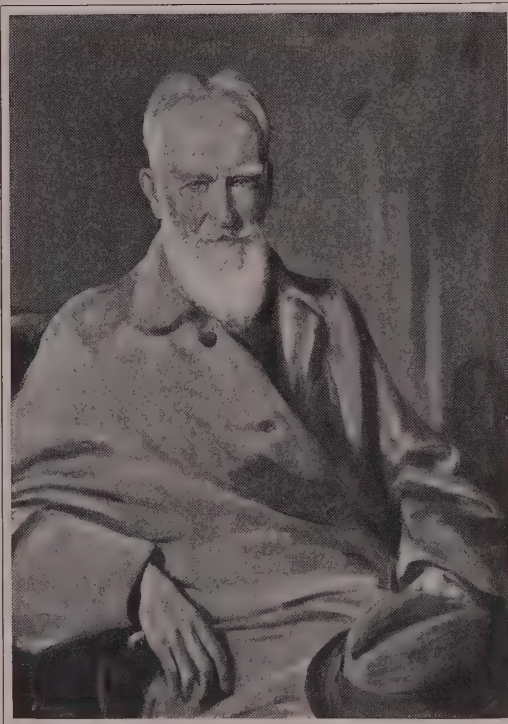
The splendor that was in Sargent at his best is shown in the mere dimensions of this crucifix which is eighteen feet high and thirteen feet across the arm of the cross. It is a far cry from this to his bronze turkey, reproduced herewith, the solitary example of his sculpture appearing in the now famous auction sale. The bronze was



"THE RED ROSE" (LADY LAVERY)

BY SIR JOHN LAVERY, R.A.

acquired at the sale by F. Newlin Price, of the Ferargil Galleries in New York, and through whose courtesy we are able to show a photograph of the work to our readers. Closely linked as Sargent's life was with New England there is a homely touch of sentiment in the fact that he elected to model a bird so closely associated with the national holiday it gave to our nation. Sargent's turkey is a pure piece of realism. But in it one cannot fail to note an overtone of something more subtle than this, the hand of the master



technician in every medium with which he worked.

NO ONE WHO observes with attentive care current art movements in our country can have failed to note in recent years that the church is once more taking up its old responsibility of being patron of the arts. More and more we note that architects of new churches are no longer interfered with by lay committees but are given

"GEO. BERNARD SHAW"  
BY  
SIR JOHN LAVERY, R.A.





MURAL DECORATION BY AUGUSTUS VINCENT TACK IN THE PAULIST CHURCH, NEW YORK<sup>a</sup>

their real place and power in their designs and their execution. Art study is coming back into the curriculums of seminaries. Interior decoration of churches is becoming conspicuously finer. Art appreciation depends not a little on wealth and leisure, the latter element being the more important.

The church appears to be having a little time for the consideration of ecclesiastical art. And it is because of this that the Church of the Paulist Fathers in New York just has been enriched by the mural decorations for the chapel of the "Little Flower," Saint Thérèse of the Child Jesus. In addition to the main pictorial design by Augustus Vincent Tack, that artist has added to the side walls of the chapel two panels containing the most famous utterance of the saintly young woman, lettered with a craftsmanship savoring of the nest work of the illuminators of medieval times, the whole adding a distinct contribution to mural painting in America. If, as President Coolidge said in his address before the National Council of the Congregational Churches

in Washington on October 21, our country "needs more religion" there are few ways so worthy of cultivation of that spirit than through the contemplation of religious art.

FASHIONABLE PORTRAIT painters of the rank achieved by Sir John Lavery, R.A., seldom feel they can indulge themselves in the liberty of wandering away from that genre when it comes to public exhibitions of their work. Lavery's strongly marked individuality as a painter was chief among the qualities bringing to him his election to the Royal Academy and the gift of a title from his sovereign. It is precisely for the reason

of this element of individuality that he is showing in his current exhibition in the Duveen Galleries in New York his very distinguished full length portrait of King George's premier jockey, Steve Donoghue in his racing colors, and several brilliant paintings of the jockey's room at the Ascot race

track with the riders "weighing in." Donoghue is known to thousands of American devotees of thoroughbred racing owing to the circumstance of riding Papyrus in this country. In addition to reproducing this portrait we also show Lavery's admirable study of George Bernard Shaw and one of the painter's wife entitled "The Red Rose." Thirty canvases comprise the Lavery exhibition including one of the type now popular among British portrait painters, two sitters in one of their own living-rooms.



"STEPHEN DONOGHUE IN THE KING'S COLOURS"  
BY SIR JOHN LAVERY, R.A.

CRITICIZING THEIR new public monuments is one of the most pursued of the Londoner's outdoor impromptu forums. No sooner was Epstein's Hudson memorial put in its place by cockney art critics than the war

memorial of the British Royal Artillery moves up into place as the one metropolitan art work whose true place in art must be settled. C. S. Jagger, the sculptor who modelled the memorial and was himself a gunner officer in the World War, wrought a 9.2 howitzer in stone as the largest element of the whole work and mounted it on an appropriately massive base on which are bas-reliefs of guns in action. Around this are grouped four artillerymen in heroic size. London thinks a howitzer cannot be a "work of art" and opinion in general is against the monument. It will doubtless stand at Hyde Park Corner, good art or bad art, until London passes away into ruins.



# ART IN EVERYDAY LIFE LEONORA R. BAXTER



A REGENCE INTERIOR  
Courtesy of A. Kimbel & Son

THE STYLE that takes its name from Louis XVI was one of great magnificence, of beauty with dignity, and during that long reign many invaluable contributions were made to the art of France. The ideal of Louis' was splendor, and he gathered together and encouraged the great men of the intellectual and artistic world to do their best work, and shed their glory on the time. Gradually, under the guidance of Le Brun, exaggerated ornamentation and massiveness disappeared from decoration, it became more delicate and refined, at length merging into the period of the Regency—the most perfect in the history of art in France. Pictured here is an interior of predominant Regency influence, done by A. Kimbel & Son. It is of the less sophisticated type, so much better liked in America than the more florid styles. The woodwork, pure Regence, taken from a French Chateau, is time-toned gray oak, and is exceptionally lovely. The panels are beautifully proportioned, the profiles of the mouldings particularly fine, and the slight carving is very graceful and restrained. The vitrines which flank the arched opening are lined with toile de Jouy, and used to display bibelots—a detail so truly and charmingly French. Quite notable is the harmonious and striking combination of tapestries. The wall hanging is Aubusson, characteristically picturing a Europeanized Chinoiserie landscape, the bold colors and open pattern of which are an excellent foil for the densely covered antique Verdure panel with which the Louis XV sofa is upholstered. Flanking the sofa are console tables of delicately carved and gilded wood, a clear note from the period of Louis XIV, whose reign was called "the triumph of gilded wood." The original Regence chair, with its "X" stretcher, is covered with old *petit point* in a green acanthus pattern on a ground of dull yellow. The little marketry table and the vase lamp are modern French, both copies, of course, of period pieces. Sustaining the dignity of great artistic achievement, this room simultaneously imparts the gaiety and warmth of the Gallic temperament, giving life and beauty to a dainty but strong ensemble, thereby demon-

strating the inborn French sense of the general "fitness of things."

The production of pottery was, at first, the supplying of a need, and later it represented the slow and tedious growth of cultural advancement. The nature of the craft, employing an omnipresent material and requiring a minimum use of tools, was such that almost every race on earth has practiced it, and once upon a time it was exclusively the work of women. For perfection of quality in crude pottery, no ware has ever surpassed that of Greece. Also, ceramic art owes much to the inventive power of the Romans. Their "black ware" is found wherever the Roman hosts encamped, and in England it is called "Upchurch pottery," from the name of a locality where quantities of it have been found. Later, the Italians of the Renaissance, with their rare conception of beauty, brought enameled wares to perfection. In the obscure

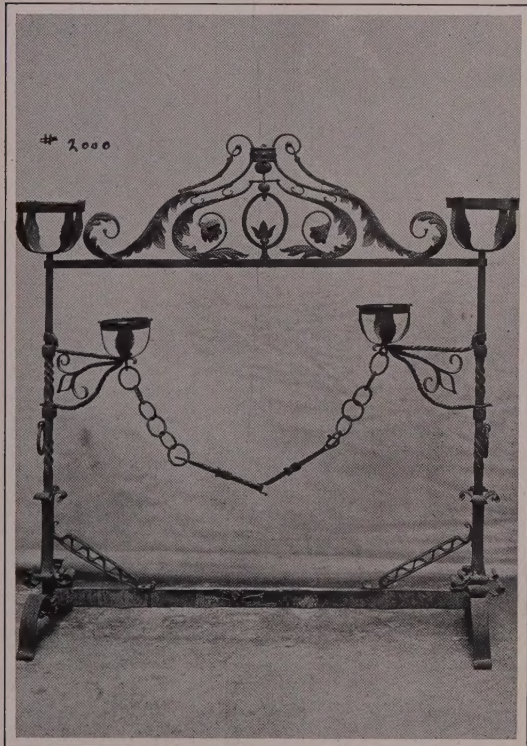
beginnings of our own country the Indians made pottery, and it has value as an expression of indigenous art, but it is doubtful as to whether the makers had any real appreciation of beauty. Most interesting to us is the pottery of today, the trend of which is toward a personal and individual expression. Ceramic art in America has forged rapidly ahead during the last few years and now exemplifies the acme of cultured skill. The American public is keenly inter-



POTTERY MADE IN MAUD ROBINSON'S POTTERY STUDIOS



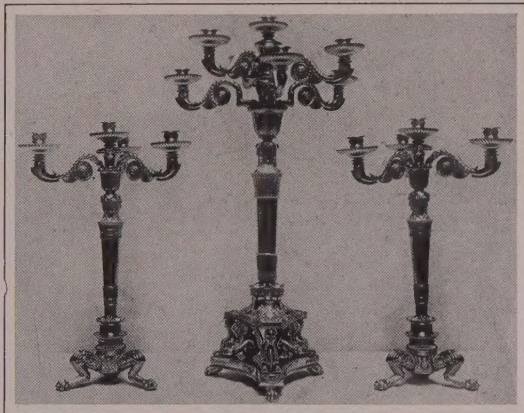
ested in buying and producing pottery, and consequently there has arisen a question as to the best way of establishing a point of contact between the producer and the purchaser. Many Art Galleries have gladly exhibited and successfully sold pottery, but it seemed wise to establish a specialized shop to handle exclusively the output of American potters. The idea has been developed by the leading pottery workers of New York, and the result is "The Potters Shop," on Madison Avenue. Although only two weeks old, it is already a pronounced success, and its ambition and ideal is to encourage potters to produce, and to raise the standard of production, by offering an opportunity for comparison of contemporary work. In this shop one finds the work of C. F. Binns, H. Varnum Poor, St. Gaudens, Syosset Pottery, Greenwich House Pottery, as well as examples of the best work of all American potters. Also the Shop will exhibit terra cottas by well-known sculptors, and at the present time displays several important pieces: a small figure of a baby, in unglazed terra cotta, by Abastenia Eberle; a charming baby's head in white glaze, by Elsie Binns; and small figures by Leona Nicholson of New Orleans. Portrayed here is a group of pottery made in the Maud Robinson Studio, a glimpse of the Spring exhibition of 1925. Lack of space makes impossible a description of the exquisite colors and workmanship. Quite significant and appealing is the fact that at Greenwich House, under the guidance of Maud Robinson, work is done by people in widely varying walks of life, clearly proclaiming that beauty is "an inward voice."



SIXTEENTH CENTURY WROUGHT-IRON FIRE GUARD  
Courtesy of Guino Corsani

In the sixteenth century, Venice turned once again to an appreciation of iron as a decorative medium, and the delicate beauty and symmetry of Italian iron of that period

has never been excelled. Upon it was lavished the best efforts of contemporary artists and architects, and in many and varied ways was it used to enhance the charm of the "dream city." One cannot visualize an old palace of Venice without recalling lace-like balconies and grills, stately doors, gates, and lanterns, all bespeaking the versatility of iron. And within the palace it was employed to combine utility with beauty. Portrayed here is an original sixteenth century wrought-iron fire guard, taken from the palace of one Alessandro Ricardo, and recently brought to New York by Gino Corsani. Screens of this type were often found in the past, but very few are now available. This one is forty-nine inches high, by forty-nine wide, and has four holders intended for pots of water. The two smaller ones are kept in place by chains, and when released swing back over the fire.



SILVER-GILT CANDELABRA FROM THE COLLECTION OF  
THE DUKE OF CUMBERLAND  
Courtesy of James Robinson

There is abundant evidence that for centuries prior to the Roman occupation of Britain, native goldsmiths were skillful as workers in metal. Bronze was the favored medium, gold was plentiful, and at first silver was used only as an alloy. Details of ornamentation found in early British and Celtic work reveal the fact that Celtic races in Southern Europe influenced the work of Northern nations even at this remote period in history. To follow this evidence, during the reign of George III English goldsmiths began to manufacture plate of an entirely different type from that which had been wrought during the preceding years of the Eighteenth Century. Excavations at Herculaneum, and later, the revelations of the wonders of Pompeii, disclosed, among other interesting things, a number of statuettes, vases, and various objects of silver and bronze, which had been buried in the ruins of silversmith's shops. The publication of these discoveries caused a gradual revolution in the art of the silversmith throughout Europe. Beginning on the Continent, it soon reached England, where the true spirit of art gave a full and intelligent response. The rococo style disappeared, except for engraved ornamentation, and nearly everything was wrought along classic lines, or in frank imitation of classic models. So complete was the change which took place in the first few years of the reign of George III, that after 1765, it is quite the exception to find a trace of the style which prevailed during the time of his predecessor. The illustration pictures a set of silver gilt candelabra, exhibited in New York by James Robinson. They are from the collection of the Duke



of Cumberland, who was uncle of Queen Victoria and brother of George IV, and are the work of Benjamin Smith and Digby Scott, master silversmiths to the court of George III. The bases are triangular, and the center one, surmounted by an Egyptian column, supports three Sphinx, reflecting the influence of the Napoleonic conquests. At the foot of the center column is the applied coat of arms of the Royal House of England. The central candelabra is thirty-six inches high, and the side pieces are twenty-eight.



MINIATURE BY BEHZAD FROM THE "KHAMSEH" BY JAMI  
Courtesy of the Persian Art Center

A notable event in the Art World of New York was the opening, on October 9th, of the Persian Art Center. After an absence of six years spent in Diplomatic service abroad, Ali-Kuli Kahn, N. D., formerly Persian Representative at Washington, has returned to this country, and in response to the urgent appeal of leading collectors and merchants of Persia, has established this Persian Agency, for the direct importation and distribution in America of Persian works of Art. Dr. Kahn's personal collections, containing many authentic masterpieces, are now exhibited and offered at the Persian Art Center, affording a rare privilege and opportunity to a discriminating public. Among the treasures are illuminated Manuscripts by famous Masters of the fourteenth to seventeenth centuries; a comprehensive assortment of early book-bindings in leather, wrought in gold and color, and in exquisite lacquer; miniatures, including rare examples of the work of noted artists of the Persian and Indo-Persian schools; Potteries and Textiles from the twelfth to eighteenth century; Esphalan Rugs,

and many other objects of beauty and value. Of very special interest is a manuscript of the poetical works of the great mystic poet, Jami, called the "Khamseh," or "The Five Books." The calligraphy, done in 934, by Mir Ali, is minutely exquisite, being perhaps the most beautiful specimen extant of this great artist's work. The cover of the "Khamseh" bears a floral and arabesque design applied in gold upon leather, and is one of the finest examples known of sixteenth century book-binding. Beneath this glorified cover are six full pages of miniatures, painted and signed by the renowned Persian artist, Behzad, and dedicated to his Royal Master. Reproduced here is one of the miniatures, a court scene. To attempt description is useless—the infinite detail, the delicate yet gorgeous color must be seen to be appreciated. The "Khamseh" is indeed a wonder book, full of the mystic lore and patient art of the Far East.

Fact and fancy weave romantic and intriguing tales around the varied activities of Spanish Galleons. Whether manned by pirates or representatives of the King, they sailed the seas with dauntless courage, gaily seeking all manner of adventure, meeting victory or defeat with equal *savoir faire*. The House of Fuca is the oldest shipping establishment on record, and continues to do business today. In the early seventeenth century it built and launched the "Casa Fuca," which was decorated with the Aragon Arms and carried Royal Letters of Marque from the King of Spain. It was a "Gentleman of Fortune" ship, not exactly a Pirate, and the last word in luxury and equipment. Protected by the haughty beauty of the Spanish flag, its light-hearted and aristocratic crew voyaged strange seas; but to follow its course would mean to write a book. Suffice it to say that Max Williams is exhibiting a model of this fascinating barge, perfect in each tiny detail, which was for generations in the possession of an old Spanish family in New Orleans. Quite evidently it was originally made as a votive offering to either Commerce or Exploration, and dates back some two hundred years or more. The high stern is exquisitely carved, and surmounted by three bronze lanterns. Beneath is an open gallery supported by pilasters, and on this gallery are many carved Knights in plumed hats and seventeenth century costumes. The bow is enriched with a figurehead of the Aragon Lion, and



RARE SHIP MODEL OF THE SPANISH GALLEON "CASA FUCA"  
Courtesy of Max Williams





RARE FIFTEENTH CENTURY ARRAS TAPESTRY  
*Courtesy of Seidlitz & Van Baarn*

the deck is fitted with finely carved and ornamented impedimenta: old bronze cannon on wooden trucks, carved figures of men in costume of the day, many gunners and seamen. The Navigating Officer is striking the sun with the old staff which was obsolete after 1700, and the gunners are using the Wheelock hand gun. The model is made of old ship timber, and is in full sail, bedecked with many flags of the period. It measures sixty-eight inches in length, and sixty-one in height. It is all there, in miniature, save the lively plumed Knights of long ago.

Tapestry has been called "textile painting," and is the earliest known art of the world. Incidentally it is especially interesting to note that the technique of tapestry weaving as described by the ancients, is absolutely identical to that used today. Egyptians made use of the process several thousand years B. C., and the first recorded tapestry is the "Cartouche of Thoutmosis III," woven about 1440, B. C., now exhibited in the Cairo Museum. The Old Testament contains many references to tapestry, and all ancient writers mention it. The Veil of the Temple of Jerusalem and the Ten Curtains of the Tabernacle, represented the weaver's art and were among the most magnificent hangings of the time. As to intrinsic worth, Pliny

the Elder narrates that a set of tapestries made in 46 B. C. was sold to Nero for the rather staggering sum of two million sesterces (two million dollars). And last, the historic value of tapestry can scarcely be overestimated, since from the beginning of time its colorful *meshes* have faithfully recorded many intimate and illuminating phases of civilization, which might otherwise have been lost. Pictured here is an important Arras example of the late Fifteenth Century, exhibited by Seidlitz & Van Baarn, Inc., and recently sold by them to a prominent citizen of Evanston. It measures seven by eight feet, and depicts the Three Muses, conducting a musical recital. We see Melpomene, the singing Muse of Harmony; Cleo, the Muse of History; and Polymnea, the idol of Devotus Cantates. In the background is Musagetes, the guide of the Muses; and Hymeros, gazing toward Parnassus. Old Venice was the place where melodramatic operatic music had its inception, and it was during the time of Julius II that all music teachers were "kyriakonists," and here we find the origin of the story of this rare and beautiful tapestry, which was created to adorn a place of public musical teaching.

Address inquiries to International Studio Service, 119 West 40th Street.



# A SHELF of NEW ART BOOKS

## DIE HANDZEICHNUNGEN REMBRANDTS.

PART I. *By Wilhelm R. Valentiner. E. Weyhe, New York. Price, \$8.00.*

THIS VOLUME represents the first fruits of work that Dr. Valentiner has been engaged in for many years, the preparation of a catalogue raisonné of the drawings of Rembrandt to be issued in three parts. Every known drawing is to be reproduced in the work and the measure of their great number may be taken through the fact that 464 are in the first part alone. The introductory text is in German but as is the excellent custom of foreign art works of this character titles to the drawings are furnished in French and English as well as the original German. The captions also include the dates, where the original drawing is and its catalogue number. All of the drawings in this first part of Dr. Valentiner's catalogue raisonné are of Scriptural subjects. They are arranged in chronological order as well as by subjects such as "Adam and Eve," "Cain and Abel," "Abraham and Lot," as well as being grouped under the books of the Old Testament. The reproductions are admirably done and the mere statement of the contents of the work tells the whole story of its great importance to the student of Rembrandt.

## THE TRAGIC LIFE OF VINCENT VAN GOGH.

*By Louis Piérard. Translated by Herbert Garland. Houghton-Mifflin Co., Boston. Price, \$3.50.*

NO LIFE OF VAN GOGH ever has been written in English, and this is the first biography to appear in translation, with the exception of Meier-Graefe's exceedingly expensive volumes. Van Gogh's father and grandfather were clergymen—kindly, friendly men. But Vincent was a self-centered, moody boy who avoided contact with people. His life was brief and tragic. When still in his teens he entered the London house of a firm of art dealers, and gradually became seriously interested in sketching and painting. But an unhappy romance intervened, and he sank again into his former moody state of mind. Though transferred to the Paris house, he refused to be interested in anything but religion and self-sacrifice. Finally, he gave up his work as picture salesman, and a long period of idleness followed, in which he was either consumed with religious frenzy or overcome with deep melancholy. In an effort to save his reason, his family found a place for him as a book-seller's assistant, then as a schoolmaster, and even entered him as a student in a theological seminary—but he failed in everything. Finally he went, voluntarily, as a missionary to the miners of Le Borinage where, after two years spent in cruel destitution, interest in his painting and sketching was reawakened. During the remaining ten years of his life he wandered here and there in Holland and France, suffering great privations, but constantly studying and drawing. His talent developed rapidly. He painted with amazing swiftness, finishing a landscape in a day or less, and a portrait in a few hours. But his work was often expressive of confusion, revealing his state of mind. He made few friends, and lost those few toward the last; even Gauguin became fearful of his strange manner. Finally his family placed him in a hospital under the care of a specialist in mental disorders. He was soon released, but his irritability and his delusions

of persecution became more and more intense—leading to suicide in 1890, at the age of thirty-seven. He left a letter containing the line: "My work—I risked my life for it, and my reason has almost foundered."

The book contains several reproductions in half-tone of the artist's paintings and drawings; also a bibliography of works relating to him. Altogether, it is well worth consideration by any person interested in this extraordinary man and artist.

## THE OLD MISSION CHURCHES AND HISTORIC HOUSES OF CALIFORNIA: THEIR HISTORY, ARCHITECTURE, ART AND LORE.

*By Rexford Newcomb. J. B. Lippincott Co., Philadelphia.*

AS A PICTORIAL RECORD alone, of old Spanish Missions in California, this book is of great value to the art reader, for more than two hundred photographs are reproduced—exteriors, interiors, details; churches before and after restoration; also many sketches, plans, maps, and old paintings, including an insert in color of the Mission San Gabriel Arcangel. But its chief value is, unquestionably, that it helps to fill a gap in the history of American architecture, for, although much has been written of Colonial architecture, and modern developments in this country, the Spanish architecture of our Southwest has been practically untouched. The author, who is Professor of the History of Architecture at the University of Illinois, spent six years in actual field investigation, and thirteen years in continuous research in preparation for this work on the mission churches. The book contains nearly four hundred pages, and is divided into three parts. Part One is brief, including a description of California, the story of the Padres, the rise and decline of the mission system, and an account of life at the missions and in the provinces. Part Three is brief also, describing the old houses of Southern California, and touching upon modern Hispanic architecture. Part Two, however, covers two hundred and thirty-three pages, and gives a condensed but most complete history of the development of mission architecture; their materials and construction. Twenty-one of the old Spanish missions are fully described. Through all the chapters runs the story of the Padres—those fine, courageous men who endured appalling hardships that their missions might be built, and schools and industries be established, thereby contributing much of permanent value to the development of California.

## EDWIN WILLARD DEMING—HIS WORK.

*Compiled by Therese O. Deming, with a Foreword by Professor Henry Fairfield Osborn. Privately Printed by the Riverside Press.*

A RECORD AND APPRECIATION of Deming as painter and man. The monograph also contains a sketch of his life which reveals the reason for his understanding of the American Indian. Though born in 1860, he was really one of this country's pioneers, for his youth was spent in the wildernesses of Western Illinois; and the children of the Winnebago tribe were his playmates and friends. The booklet also contains a list of Mr. Deming's best known paintings, some of which are reproduced in half tone; and letters of appreciation from artists and historians, including Theodore Roosevelt.